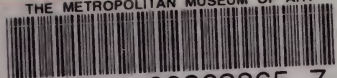


THE METROPOLITAN MUSEUM OF ART



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ON FREE PUBLIC VIEW FROM 9 A. M. TO 6 P. M.

BEGINNING SATURDAY, NOVEMBER 17, 1923

CONTINUING UNTIL DATE OF SALE

(INCLUDING SUNDAY, NOVEMBER 18, 2 P. M. TO 5 P. M.)

AT THE AMERICAN ART GALLERIES

MADISON AVENUE AND FIFTY-SEVENTH STREET

IMPORTANT SPECIMENS

OF

ARMS AND ARMOR
STAINED GLASS, COFFRETS
AND FURNITURE

FROM XII TO XVIII CENTURY

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

AT THE AMERICAN ART GALLERIES

ON THE

AFTERNOONS OF FRIDAY AND SATURDAY
NOVEMBER 23 AND 24

BEGINNING EACH AFTERNOON AT 2.30 O'CLOCK

ILLUSTRATED CATALOGUE
OF
ANCIENT ARMS AND ARMOR
STAINED GLASS, COFFRETS
AND FURNITURE

AUTHENTIC SPECIMENS, IN NEARLY ALL
INSTANCES EUROPEAN

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
BY DIRECTION OF THE OWNER
AT THE AMERICAN ART GALLERIES
ON THE AFTERNOONS HEREIN STATED

THE SALE TO BE CONDUCTED BY
MR. OTTO BERNET AND MR. HIRAM H. PARKE
AMERICAN ART ASSOCIATION, INC., MANAGERS

MADISON AVENUE, 56TH TO 57TH STREET
NEW YORK

1923



THE AMERICAN ART ASSOCIATION, INC.
DESIGNS ITS CATALOGUES AND DIRECTS
ALL DETAILS OF ILLUSTRATION
TEXT AND TYPOGRAPHY

INTRODUCTION

To picture properly a Renaissance or Gothic room one must see in it not merely massive walls, timbered roof, rich tapestries and furniture, but the *décor* of Stained Glass and the beautiful color of Ancient Armor. He who would add to his otherwise well-designed room objects of the two latter types has now an opportunity of securing extraordinary and authentic specimens—an opportunity veritable, for there have been few sales of such antiquities in the United States,—indeed, Stained Glass and Arms and Armor of high quality are everywhere among the rarest of *objets d'art*. The present collection, while not large in point of numbers, is well chosen; its specimens are beautiful, whether in lines, workmanship or ornamentation; a score of them are historical, and they illustrate the gamut of types. In the last regard, the Armor extends from “Gothic” times (complete suit of about 1480), through the Maximilian epoch (one suit fluted and one plain), and the Renaissance (several suits and half-suits and a complete panoply for horse), to the end of the line where harnesses became colored, brightly riveted, ponderous and profuse in lames. And of each period there are here represented arms of corresponding epoch—whether swords, pole-arms, daggers, guns or crossbows.

It is, in a word, a collection which could have been made only by one who not merely knew his subject, but was able to find the sources from which rare material might be brought together.

The series of glass panels shown in the present sale is even as complete in its way, for it represents the art of the *peintre-verrier* during five centuries in a manner which has rarely been done, even by museums. . . . It is clear that the owner of this collection was interested ever in the development of an art, as keen to trace its progressive steps as genealogists in following their carefully dated generations, or zoölogists in marking the descent-stages of animals; for we find that he has followed the same treatment in bringing together early footgear (Lot 228, a to x), or in tracing the sequence of the little treasure-boxes (Lots 45 to 59).

The collection is also exceptional in that the owner has instructed the American Art Association to guarantee to purchasers that their lots have here been fairly and justly described,—a guaranty (see VIII under “Conditions of Sale”) which in these days will be appreciated by the experienced collector hardly less than by the casual buyer.

AMERICAN ART ASSOCIATION, INC.

CONDITIONS OF SALE

I. **Rejection of bids:** Any bid which is not commensurate with the value of the article offered or which is merely a nominal or fractional advance may be rejected by the auctioneer if in his judgment such bid would be likely to affect the sale injuriously.

II. **The buyer:** The highest bidder shall be the buyer, and if any dispute arises between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

III. **Identification and part payment by buyer:** The name of the buyer of each lot shall be given immediately on the sale thereof, and when so required, each buyer shall sign a card giving the lot number, amount for which sold, and his or her name and address.

Payment at the actual time of the sale shall be made of all or such part of the purchase prices as may be required.

If the two foregoing conditions are not complied with, the lot or lots so purchased may at the option of the auctioneer be put up again and re-sold.

IV. **Risk after purchase:** Title passes upon the fall of the auctioneer's hammer and thereafter neither the consignor nor the Association is responsible for the loss of or any damage to any article occasioned by theft, fire, breakage or any other cause.

V. **Delivery of purchases:** Delivery of *any* purchases will be made only upon payment of the total amount due for *all* purchases at the sale.

Deliveries will be made at the place of sale or at the storage warehouse to which purchases may have been removed.

Deliveries at the American Art Galleries will be made only between the hours of 9 A. M. and 1 P. M. on sales' days, and on other days—except holidays, when no deliveries will be made—between the hours of 9 A. M. and 5 P. M.

Deliveries at places of sale other than the American Art Galleries will be made only during the forenoon following the day of sale unless by special notice or arrangement to the contrary.

Deliveries at the storage warehouse to which goods may have been sent will be made on any day other than holidays between the hours of 9 and 5.

Deliveries of any purchases of small articles likely to be lost or mislaid may be made at the discretion of the auctioneer during the session of the sale at which they are sold.

VI. Storage in default of prompt payment and calling for goods: Articles not paid for in full and either not called for by the purchaser or delivered upon his or her order by noon of the day following that of the sale will be turned over by the Association to some carter to be carried to and stored in some warehouse until the time of the delivery therefrom to the purchaser, and the cost of such cartage and storage will be charged against the purchaser and the risk of loss or damage occasioned by such removal or storage will be upon the purchaser.

NOTE: The Limited space of the Delivery Rooms of the Association makes the above requirements necessary, and this is not alone for the benefit of the Association, but also for that of its patrons, whose goods otherwise would have to be so crowded as to be subject to damage and loss.

VII. Shipping: Shipping, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

VIII. Guaranty: *The owner of the present collection guarantees through the American Art Association the accuracy of the descriptions given in the present catalogue.* Each lot is sold as described and each purchaser is given whatever time is needed, within reasonable limits, in order that he may verify data herein given regarding his lot, or lots. The guaranty does not cover ordinary mending and repairing of objects: *e.g.*, in armor, mending of plates, restrapping, riveting, or replacement of buckles; or in arms, restoration of shafts of halberds, or of grips of swords; or in glass, releading. Dates given are approximate: before each year-number the word "about" is understood.

Every lot is on public exhibition one or more days prior to its sale, and the Association will give consideration to the opinion of any

trustworthy expert to the effect that any lot has been incorrectly catalogued and in its judgment may thereafter sell the lot as catalogued or make mention of the opinion of such expert, who thereby will become responsible for such damage as might result were his opinion without foundation.

IX. **Buying on order:** Buying or bidding by the Association for responsible parties on orders transmitted to it by mail, telegraph or telephone will be faithfully attended to without charge or commission. Any purchases so made will be subject to the foregoing conditions of sale *except* that, in the event of a purchase of a lot of one or more books by or for a purchaser who has not through himself or his agent been present at the exhibition or sale, the Association will permit such lot to be returned within ten days from the date of sale and the purchase money will be refunded if the lot in any manner differs from its catalogue description.

Orders for execution by the Association should be written and given with such plainness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much for the lot, and when the lot consists of one or more volumes of books or objects of art, the bid per volume or piece should also be stated. If the one transmitting the order is unknown to the Association, a deposit should be sent or reference submitted. Shipping directions should also be given.

Priced Catalogues: Priced copies of the catalogue or any session thereof, will be furnished by the Association at charges commensurate with the duties involved in copying the necessary information from the records of the Association.

AMERICAN ART ASSOCIATION, INC.,

MANAGERS.

OTTO BERNET,

HIRAM H. PARKE,

AUCTIONEERS.

INTELLIGENT APPRAISALS
FOR
UNITED STATES AND STATE TAX
INSURANCE AND OTHER PURPOSES
AND
CATALOGUES OF PRIVATE COLLECTIONS

APPRAISALS AND CATALOGUES. Together with the increase in its exhibition and sales rooms, the American Art Association, Inc., will expand its service of furnishing appraisements, under expert direction, of art and literary property, jewelry and all personal effects, in the settlement of estates, for inheritance tax, insurance and other purposes. It is prepared also to supplement this work by making catalogues of the contents of homes or of entire estates, such catalogues to be modelled after the finely and intelligently produced catalogues of the Association's own Sales.

The Association will furnish at request the names of many Trust and Insurance Companies, Executors, Administrators, Trustees, Attorneys and private individuals for whom the Association has made appraisements which have not only been entirely satisfactory to them, but have been accepted by the United States Revenue Department, State Comptroller and others in interest.

THE AMERICAN ART ASSOCIATION, INC.
AT ITS
AMERICAN ART GALLERIES
MADISON AVENUE
56TH TO 57TH STREET
ENTRANCE, 30 EAST 57TH STREET
NEW YORK CITY

CATALOGUE

THE AMERICAN ART ASSOCIATION, INC.

MANAGERS

SALE AT THE AMERICAN ART GALLERIES

ARMS AND ARMOR, STAINED GLASS
COFFRETS AND FURNITURE

Property of a
NEW YORK COLLECTOR

Afternoons of Friday and Saturday, November 23 and 24, 1923

To save time and to prevent mistakes each Purchaser will oblige the Managers by filling in this slip and handing it to the Record Clerk or Sales Attendant on making the first purchase.

Purchaser's Name _____

Address in Full _____

Amount of Deposit _____

FIRST AFTERNOON'S SALE

FRIDAY, NOVEMBER 23, 1923

IN THE ASSEMBLY HALL

OF

THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

Catalogue Numbers 1 to 134, inclusive

INCLUDING SPURS, ORIENTAL ARMS, DAGGERS, COFFRETS,
FURNITURE, COURT SWORDS, STAINED GLASS

1—SPUR *Flemish.* 1650
17.50 Engraved with late Renaissance strapwork.

2—SPUR *Bavarian.* 1600
25. Incrusted with silver in flowers and leaves.

3—SPURS
25. Collection of eleven specimens, showing the development of the
Spur during six centuries (XII-XVIII).

(A) Prick spur, S. German, 1150; (B) Prick spur, Italian, 1200; (C) Earliest
type of rowel spur, London, 1350; (D) Large rowel spur, 1400; (E) Paris,
1450; (F) Early heel-plate, London, 1500; (G) Flower rowel, German, 1575;
(H) Bavarian, 1600; (I) Rhine, 1650; (J) French, 1690; (K) With jingle,
or clog, Spanish, 1750.

*Kindly read the Conditions under which every item is offered and sold.
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ORIENTAL ARMS

4—ARAB SMALL SWORD

XVIII-XIX Century

5. Grip of rhinoceros horn. Blade with three blood-grooves bearing Arabic inscription. Sheath covered with red velvet, mounted in copper silvered and chased.

5—KOOKRI

Bhotan. XIX Century

- 7.50 Sheath mounted in silver with design richly sculptured, incised, hammered and perforated.

6—KRIS

Javanese. XVIII-XIX Century

10. Handle of ivory deeply and minutely carved. Mountings in silver gilt. Blade narrow, wavy, of "watered" steel, its component laminae arranged in sixteen transverse bands, conspicuous from deep etching. Scabbard of "snake wood," its lower portion encased in copper gilt. The front of the metal sheath is richly incised in basket pattern within foliate border.

7—SABRE

Caucasian. XVIII-XIX Century

5. Silver hilt bearing hall-marks, niellé in foliate traceries. The blade is of "watered" steel. Scabbard mounted with silver galloon.

8—TULWAR

North Indian. XVIII Century

- 7.50 Hilt finely damascened in gold, with traceries and flowers. Blade straight, with two broad blood grooves, margined with narrow ones; below them an inscription.

9—SABRE

Moroccan. XVIII Century

- 7.50 Hilt of bronze, decorated with punched work in flowers and traceries. Guard and branche in steel similarly decorated. Blade Venetian, XVII century, bearing inscription "S. D. Venetia."

10—KANDJAH

Turkish. XVIII-XIX Century

7. Hilt and scabbard mounted in silver richly incised and repoussé.

11—KANDJAH

Caucasian. XVIII-XIX Century

4. Sheath only. Covered with red velvet enriched by applied silver mountings: these show roses, foliation, and strap work ajouré.

12—SABRE

Turkish. XVII Century

15. Richly mounted in silver parcel gilt. Scabbard with thread work and embossed leather. On hangers and guard inscriptions from Koran. Chapes in silver tooled with flowers and foliation.

13—SCIMITAR

Arab. XIX Century

25. Sheath and hilt encrusted with hundreds of bits of coral and turquoise, among the latter appearing amulets. The foundation of the hilt and scabbard is of bronze silvered. The blade bears long inscription and Imperial Seal.

14—HOOD OF MAIL

North Indian. Early XIX Century

3. Of fine texture, made up of groups of links arranged in lozenges, alternately steel and brass. The links are butted.

15—HOOD OF MAIL

Indian. XVI Century

4. From flattened calotte arises deep hood formed of flattened riveted links and having lower border vandyked.

16—HOOD OF MAIL

North Indian. XVI-XVII Century

5. Made of large riveted links: lower border of hood formed of 3 long angular lappets: from the apex of the hood arise 4 tabs, each made of similar links.

17—COIFFE OF CHAIN MAIL

Indian. XVI-XVII Century

4. Arising from flat steel calotte there is a finely woven head and neck defense made up of riveted links, of which the uppermost are heaviest.

18—BODY ARMOR OF "FOUR MIRRORS"

North Indian. XVII Century

25. Plates of fine quality wootz steel, richly sculptured in design of medallions and foliations. On each plate a decorated border of fine fleurets and foliation. The numerous buckles of this defense are beautifully designed, their shanks damascened in gold. Piece of unusual quality.

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19—HELMET

Turkish XV Century

150. Remounted in Persia and given chain hood in XVI or XVII century. Timbre, subconical, strengthened and ornamented with flutings which converge to the apex: in the latter region is incised inscription from the Koran. Both border and apical region of the casque are encrusted in silver, richly decorated: also a small area near the front of the helmet, where an injury to the timbre is concealed. Mail hood of this helmet made of riveted links of excellent quality.

20—TANTO

Early Nineteenth Century

3. Probably of Yedo workmanship. Late Shinto blade, showing damascus tracteries. Metal mounts of handle and sheath are of silver finely sculptured in wave design of a late master. Among waves appear fish and shell-fish in metals of various colors. Single menuki is present. The grip is an especially good one, wrapped with sinew over white rayskin. The lacquer of the hilt is avanturine, gold appearing in faint clouds on dark green ground, suggesting phosphorescence of sea.

21—TANTO

Ainu type. Probably XVIII Century

15. Retains or copies Malayan features of earliest Japanese swords. The blade is of bolo type, its cutting edge being on the concave border of the blade. Hilt of wood, hand worn, with mountings of bone and rattan.

22—DAISHO

XVIII Century

10. Sheaths of lacquer enclosing minute fragments of mother-of-pearl (Haliotis). Mountings, in style of late Goto, of shakudo, with fish-roe background; tsuba bordered with dragons; fuchi-kashira and menuki with design of birds and flowers. Blade of wakizashi signed "*Tamba no kami Yoshimichi.*"

23—DAISHO

North Japanese. About 1750

10. Katana with koto blade. Scabbards of lacquer, veined as red sea-weed. Grip bound in light brown braid. Menuki of great length, in shibuichi gilded—those of wakizashi representing bow and quiver, those of the katana, arrows, helmet and sodé. Fuchi-kashira, in Goto manner on fine fish-roe background. Katana bears a tsuba of iron, 16th century. Tsuba of wakizashi is of copper: around its border are sprays of leaves and berries, in relief, gilded, against fish-roe background.

24—DAISHO

XVII Century

12. Mounted in ceremonial style (tachi), with iron mounts, delicately enriched with silver damascene in design of foliation and chrysanthemums. Scabbards covered with shagreen in spiral bands. Wakizashi signed "*Yasumitsu ni Echizen saku kote.*"

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25—GUN

Berber. XVIII Century

12.50 Miquelet lock. Stock everywhere enclosed in metal and plaqué at intervals with brass plates. Entire mounting a study in ornament showing bands, foliation and scroll work. Barrel with inscription and poinçon.

(Illustrated)

26—GUN

Turkish. XVIII Century

30. Shaft richly plaqué with mother-of-pearl and ornamented with fine intarsia work in brass, bone and mother-of-pearl. Mountings of barrel and miquelet lock in silver. Pearl plate near lock with Turkish inscription. Spherical trigger with coral inset. Turkish barrel with poinçon.

(Illustrated)

27—GUN

Turkish. XVIII Century

17.50 Barrel of fine twist, probably of XVII century workmanship, with inlaid tracerics of silver. Miquelet lock with chiseled ornaments. Stock richly colored with intarsia work in metal and bone. Object of extraordinary quality.

28—GUN

Berber. XVIII Century

10. Stock mounted in steel plaqué in brass and mother-of-pearl. Richly ornamented, but not of quality of earlier specimen (25).

(Illustrated)

29—PISTOL

Caucasian. XVIII-XIX Century

10. Mounted in silver niellé with foliation.

30—BLUNDERBUS

North African. Early XIX Century

30. Barrel richly damascened in silver; at its base Arabic inscription. Flint lock also damascened. Stock ornamented with sculptured foliation and inset scrolls of brass wire. Of remarkable quality.

(Illustrated)

31—FLINTLOCK PISTOL WITH MORTIMER LOCK

1775

10. Barrel richly silver-mounted. On trigger-guard Turkish hall-mark and Sultan's seal. Woodwork everywhere decorated with inset silver wire in tendrils.



Nos., respectively, 30, 25, 26, 28.

GUNS AND BLUNDERBUSES

No. 32

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32—SHORT BLUNDERBUS GUN

North African. 1800

10. Barrel damascened with silver traceries. Stock closely inlaid with squares, triangles, and bands of bone and wood.

(Illustrated)

DAGGERS

33—DIRK

Swiss. XV Century (or earlier)

6. Straight knife-shaped blade of Damascus steel with spiral poinçon, originally inlaid with copper. Wood of grip restored.

34—KIDNEY DAGGER

Flemish. XV Century

85. Blade knife-like, but narrow: stout at the back, with sharp edge, an adaptation evidently for breaking chain mail. Wooden (ivy-root) grip of the period: guard with short depressed quillons. (One of rarest forms of dagger.)

35—KIDNEY DAGGER

Flemish. XV or XIV Century

30. Large specimen. From peat field near St. Omer.

36—DAGGER

Swiss. XIV Century

65. Of curious type, having heavy grip with small lobate processes which bend inward toward the hand. Documents of the period show that dagger of this form hung directly in front of wearer,—not at side.

37—DAGGER

Swiss. XV-XVI Century

12.50. Long blade. Wooden grip modern.

38—DAGGER

Saxon. Middle XVI Century

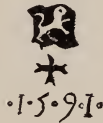
15. With heavy knife-shape blade bearing poinçon. Hilt with original bluing; small but heavy guard, having single anneau; ovate pommel of four facets.



39—FOINING DAGGER

German. XVI Century

100. With heavy double-edged blade, stout ricasso (with armorer's mark) and hilt of richly chiseled steel. Pommel and guard *en suite*, decorated with fruit and foliation, which are represented on both sides in the same relief and with the same delicacy of design. On back of guard the date 1591. Anneau small, diaphragmed with plate of steel ajouré. Fusée ancient, covered with fine shagreen: it has probably lost sheathing of silver netting.



40—KNIFE-COUTELAS

Saxon. XVI Century

1750. Grip consists of two plates of bone carved with figures; these appear to have formed part of a XV century casket. Blade bears the mark of Ulrich Jahn, Dresden, about 1570.



41—FOINING DAGGER

North Italian. XVI Century

280. Excellent trifold blade which, opening at touch of trigger, furnishes excellent blade catcher. Hilt of steel, all parts belonging together, decorated with scallop shells in relief. Quillons abruptly down-turned. Small annulet.

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42—CLASP-KNIFE

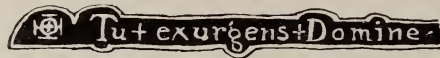
Catalonian? XVIII Century

20. Large lanceolate blade chiseled in relief with figures and foliation. Grip of horn, of variously colored disks, which are threaded on tang and kept in place by four vertical bars.

43—CANNONEER'S DIRK

Italian. Early XVII Century

15. Blade triangular in section adapted for piercing mail. Elaborately engraved on all faces; on one appears a measure for calibre of cannon. Inscriptions in admirable lettering: “* Qui manu ferit manu perivit. * et timebunt gentes nomen tuum Domine * * omnes reges terr(a)e gloriam tuam quia editicavit dns fuoit. * tu exurgens Domine miserabis fyon * Qia tempus miserendi eius * quia venit tempus * exaudi orationem meam.” * Grip with mouldings and diamond-shaped eminences; melon-shaped. Pommel flattened, of eight lobes.



44—DAGGER

Italian. 1565

15. Blade Brescian, wide, its median ridge flattened at base where thumb apposed. Guard with deeply drooping quillons and thumb rings. Pommel and guard decorated *en suite* with close-set deeply filed grooves *en torsade*. Original fusée lacks wire binding.



COFFRETS

45—COFFRET

20" long. *Central Italian. XV-XVI Century*

- 1250 Pearwood (?). Bordered throughout, front, lid, edges of lid, inside edge of chest, with waffled certosina design, instamped, without inlay. Front bears two decorated squares showing conventional bird-and-branch design, incised and punched; between them a small XV tilting shield surmounted by rampant horse (?); below, an arched pattern, incised; at sides, extending from dovetail, a design of horizontal lines, instamped and blackened, from which arise double serrations, in black.



46—COFFRET

10" long. *German(?)*. *XIV-XV Century*

250.

Sheathed in hardened, embossed and polychromed leather, its decorative treatment expressed in panels which are separated by bands of gilded bronze with indented borders. In the panels are: Annunciation, Meeting of Elizabeth and Mary, interspersed with groups of Apocalyptic monsters: the background in general bears a XIV century diaper and a type of leaf-work common (e.g. in grisaille glass) of the period. The lid is arched, at its "gable" ends appear with supporters small inset silver shields: on the one the barred lion of Luxemburg; on the other the lozenges of Bavaria,—the latter formed curiously of filagree silver. The feet of the casket are retained, also lock, hasp, handle, even the little bar arranged to hold up the lid. A splendid example of the art of the coffret maker at a rare period. Without restoration.

N. B. The expert who examines the present object with a view of distinguishing it from a clever forgery, will comment on the iron-hard texture of the old leather, its brittleness, the difference of its patination on its upper surface as distinguished from that on its sides (the latter having for centuries been relatively free from humid dust); the old patine of the wood showing under defects in covering and lining; the condition of the interior of the lock; the difference in weathering shown in the lining of the bottom

[Continued on following page]

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[No. 46—Continued]

of the coffret as contrasted with the lining of the lid; the effect of lesions of the lid at hasp and hinges as reflected in the cracking of the old lining; the retaining of polychrome on lower parts of the object where they were least apt to be worn by the fingers; also the microscopic sharpness and precision of the lines on the embossed leather as tooled by the ancient artist; above all the purity of treatment as shown in the minute faces and hands which even the most skilful faussaire fails to copy accurately.

This object purchased at Hotel Drouot, about 1910, at the instance of the expert, M. Henri L  man.

46A—COFFRET

22" long. Italian. XIV-XV Century

140. Of linden wood, covered with parchment, gesso, painted in tempera. Its body tint vermilion, with sienna-colored panels,—the last bearing eighteen coats-of-arms blazoned on triangular shields hollowed into the wood. Between shields are panacles of peacock feathers. Background of diaper; rosaces; everywhere running borders.

Found, in extraordinary preservation, between the rafters of an ancient house in Perugia about 1906; formerly in the possession of the Paris antiquary, M. Brauer. Specimen of museum importance.

(Illustrated)

47—COFFRET

9" long. French. XIV Century

40. From the collection of M. Victor Gay, author of the *Glossaire Arch  ologique*. Sheathed in tooled and hardened leather, and strengthened by admirably ridged and ornamented iron bands. Hasp and lock present. The *cuir bouilli* has suffered in spots, but shows clearly evidence of high quality. Note the beauty of the XIV century letters I H E S V M A R I A on the sloping face of the lid: the foliation and checquey pattern on the opposite side, the heraldic beasties as supporters of the lock, and, throughout, the delicate tooling of the background.

(Illustrated)

48—COFFRET

8" long. S. German. 1500

65. Steel. Supported on legs over an inch in height, and with semi-cylindrical lid. Strengthened and ornamented by broad bands of which the marginal are ajour  , bearing architectural Gothic traceries. Secret lock.



No. 46A—COFFRET. *Italian. XIV-XV Century.*



No. 47—COFFRET. *French. XIV Century.*

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49—COFFRET

19" long. *Central Italian*

15. Cypress (?) wood. Similar to the foregoing, but less elaborately bordered. Its front bears single incised decorative panel in which appear foliation and pelicans: at sides are pairs of parallel lines and serrations in black. The present specimen is in excellent preservation, though dating probably from the XVI century. . . . Such coffrets were continued in use in Italian hill-towns until the XVIII century, though later specimens are of different pattern, the workmanship degenerating and the decorative motifs, e.g. birds and shield, becoming stumpy and crude.

50—COFFRET

6" long. *Augsburg (?)*. 1560

35. Steel. Square cornered: flat lid: bulbous feet. Surface richly decorated by etched arabesques, doubtless by decorator of armor: guilloche borders present and the background with dots produced in the German manner, i.e., by brush point carrying etching varnish (instead of dots produced in the Italian way by cutting out the varnish by needle point). Lock elaborate, extending over the inside surface of the lid.

51—COFFRET

7" long. *Nuremberg (?)*. 1590

70. Similar to the foregoing, but with linear foliate traceries and conspicuous guilloche borders.

52—COFFRET

4½" long. *Nuremberg*. 1575

25. Similar to the foregoing. Decoration everywhere etched in panels of birds, separated by bands of coiled foliation. Lid with reinforced rim, concealed keyhole: bears arms of Bavaria. Charming little specimen and well preserved.

53—COFFRET

10" long. *S. German*. 1528

125. Maple. Model of clothing chest of the period, bearing on its sides painted ornament of flowers and fruit, and on the lid of two men and a woman in half length, Burgkmairesque; men with flat hat, loose robe, fur collar and balloon sleeves, woman, with constricted waist, huge slashed and puffed sleeves: above them a white scroll with inscription.

54—COFFRET 7" long. French. 1590

30. Sheathed in black shagreen and bound by a series of iron bands, which end in trefoils. Lock with double hasp.

55—COFFRET 5" long. Italian. 1600

15. Encased in light calfskin, decorated by bookbinder, his stamped designs gilded. Handle modern.

56—COFFRET 8" long. Italian. 1575

30. Similar to foregoing, but with elaborate tooling—a masterpiece of its kind.

57—COFFRET 6" long. French. XV Century

20. Sheathed in *cuir bouilli* decorated with Gothic traceries. Provided with loops for carrying straps and reinforced by means of five encircling bands of steel. Broad lock plate with hasp. From the collection Victor Gay.

58—COFFRET 5" high. Austrian. XVI Century

10. Cylindrical, of steel, with two heavy hasps. A strong box for coins.

59—ETUI 11" high. French. XVI Century

10. Decorated with tooling. Probably case for reliquary.

FURNITURE AND MISCELLANEOUS

60—BENCH Flemish. XVII Century

20. High arms and straight back. Seat and back originally longer.

61—OAK CHEST French. End of XVI Century

45. Front with three panels, carved with heads, foliation and strap-work: framing members include pilasters, each with five deep grooves: horizontal ornaments of interrupted roping. Sides of single panels with design in concentric circles around central flower. Lid restored. Length 54", height 33", depth 28".

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62—MARBLE FIGURE (*in half length*)

130. 7" high. *Spanish XV Century*
From ruined monastery, Poblet. This small figure of a monk belonged evidently to a group of mourners on the side of a tomb. Framed in ancient woodwork.

63—CANDLESTAND

Tyrolese. 1550

15. Holder is surrounded by a crown having crenulated border. Handles and legs three.

64—GOTHIC TAPESTRY. 41" by 84". *North French. Louis XII*

425. Subject, combat of dragon and bear (?). Background of early foliation. A Gothic touch is seen in the frightened rabbit who watches the combat from his nest, in corner of foreground.

(*Illustrated*)

65—MANTEL

South French. XVI Century

160. Winged caryatides in limestone, 62" high. With them is a wooden lintel richly carved in Renaissance style, 51" at base, 55½" at top.

From Stanford White Collection.

66—ARMOIRE

Flemish. Early XVI Century

210. Doors made up of twelve panels of linenfold design. The present meuble is an armoire of the period with original sides and back, not a composition of panels and old woodwork.

67—GOTHIC STATUETTE: ST. MAURICE

80. 32" high. *Haute-Savoie. XV Century*
Sculptured in walnut. Interesting document of the equipment of the period, showing armor, swordbelt, straps, buckles. Both hands have been restored and right side of the figure has at one time been burned.

From collection of Charles Buttin.

68—ST. GEORGE

29" high. *South Germany. XV Century*

120. Specimen illustrates armor of the period. Traces of original polychrome. Apple wood. Restorations include hands, parts of mantle, sword and base.



No. 64—GOTHIC TAPESTRY. *North French. Louis XII.*

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70

69

69—X-SHAPED ARMCHAIR

Italian. XVI Century

80. Graceful in design and in good condition. Rotating back of the chair is of later date though not a modern restoration.

70—CHAIR

Italian. XVI Century

90. Back and seat decorated in intarsia (walnut and holly) in a design of lozenges. Central medallion bears name "Mattev di Carro" and canting blazon of family.

71—TAPESTRY 10' 2" by 7' 4". *French. Late XVII Century*

475. Landscape, showing castle. Foreground, forest with birds. Border of flowers and fruit. Much of the light-colored areas in silk.

WORDS

72—WAIDBESTECK

German. XVIII Century

50. Heavy knife for dismembering game. Sheath wide, bearing knife and forks. All mounted in buckhorn handles. In place of the ancient skewer a small fork has been added (1834). Sheath mounted in steel and decorated with incised ornaments, including a band of letters ajouré, "ICDSICEMSRIEE."

73—WAIDBESTECK

35. Similar to foregoing, but older (probably 1690). The metal mounts of the sheath bordered with acanthus design.

74—HUNTING SWORD

Saxon. 1720

- 22.50 Colichemarde blade. Decorative hilt of steel, with thumb ring and guard diaphragmed. Grip sculptured in bone, with demi-lion holding shield and issuing from acanthus foliation.

75—HUNTING KNIFE

South German. 1740

- 12.50 Blade engraved with stag and hare and inscription "Jagen und wille Fangen, darnach hab' ich verlangen." "Ein Jäger unverdrossen hat manch Witz genossen." Hilt of bronze gilt, sculptured and tooled, showing late baroque strap work and foliation.

76—HUNTING SWORD

North German. About 1780

- 12.50 Blade with mark in vine-like design, stamped and filled with brass. Hilt of gilt bronze, bearing design of rococo shells and leaf-work.

77—HUNTING SWORD

15. Blade bearing mark of three Maltese crosses with engraved figure of Hungarian soldier. Hilt of bone stained green, mounted in ormolu of 1750.

78—HUNTING SWORD

Saxon. 1775

- 12.50 Blade etched with hound, boar and stag, amid rococo traceries. Hilt grooved en torsade, its grip of bone stained green.

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79—HUNTING SWORD

Saxon. About 1740

15. Blade engraved with Pandour: grip of agate, octagonal in section. Mountings of hilt and scabbard in ormolu ornamented with charming rococo design.

80—HUNTING SWORD

Prussian. 1750

12.50 Guard with shield-shaped plate, on which a wolf at bay. Grip is of horn mounted in gilded bronze. On all parts a late baroque design of strap work and foliation.

81—HUNTING SWORD

German. 1730

12.50 Base of blade engraved with stag and boar and on either side with panel of close-set baroque foliation. Hilt similar to foregoing, but plaqué with buckhorn. The baroque design includes hunters and game.

82—HUNTING SWORD

1740

12.50 Similar to the foregoing. At base of blade a decorative panel with huntsmen, hounds, stag and boar. The hilt continues these motifs in gilded bronze. The grip is incased in shagreen.

83—HUNTING SWORD

German. 1775

10. Base of blade admirably engraved with decorative panels gilded. Hilt of ormolu in elaborate torsade design.

84—HUNTING SWORD

Prussian. Second half XVIII Century

12.50 Blade whose back develops saw-teeth and whose sides are etched, simulating Damascus steel. Grip of black horn decorated with parallel moulding. All mounts of hilt and scabbard are of silver. Guard elaborately hallmarked.

85—SABRE

Saxon

22.50 Blade retains bluing and gilding at its basal third. Here appear electoral crown and initials F. A. (Friedrich Augustus of Napoleon's time, rather than Augustus the Strong.) Hilt of gilded bronze, bearing on its side a wreath containing the arms of Saxony, electoral crown and monogram "F. A."

Note: Court Swords are common, but those are rare which, like the following, are of high quality. Such swords make it clear that the art of the armorer did not die out in the 17th century. It continued with greatest technical skill in the blades and delicately enriched hilts of the luxury-loving dix-huitième.

86—COURT SWORD

French. 1690

40. Blade slender, unusually long (34 inches), signed "Sebastiano Hernandez en Toledo." Hilt typical Louis XIV, excellent in quality. The guard, sheath of ricasso and pommel treated with figures, ajouré—mythological personages, Ceres, Mars, Venus, Cupid, surround a personage in flowing wig and late XVII costume and his lady in tight bodice and paniered skirt. Charming designed caryatid forms the central motif of the branche.

(Illustrated)

87—SWORD OF PAGE

French. 1680.

17.50 Blade colichemarde: hilt of steel bronzé, beautifully decorated with Louis XIV designs in gold attached by true damascening. A child's sword of this period is by no means common.

87A—COURT SWORD

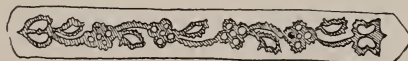
S. German. 1700

17.50 Hilt blackened and richly incrustated in silver with personages and tracteries—a "mourning sword" of high quality.

88—COURT SWORD

French. 1735

42.50 Strasburg workmanship. Blade of unusual quality, having an ornamental segment developed a few inches in advance of the guard. Here appears a vine-like design stamped in the steel and inlaid in brass. Hilt in steel relieved with incrustation of gold. In the design appear panoplies in early rococo frames. Grip wound with silver wire.



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89—COURT SWORD

French. 1770

400. Of highest quality and in beautiful condition. Hilt of steel chiseled in bold relief, with admirable figures, medallions, flowers and foliation, the sculptured design appearing bright against a richly gilded background, whose gold is held in place by varied and beautifully executed punchwork. This hilt may have been designed for a Dauphin of France, for in its design the dolphin figures everywhere: four times on the pommel, four times on the branche, twice on the rudimentary quillon, four times on the *pas d'âne*, four times on the ricasso and no less than sixteen times on the guard. Throughout the elaborate design childish figures occur everywhere—to the number of twenty-six. The medallions represent music, learning, art, sculpture, architecture, heroism (typified by Scaevola) and fame (represented by triumphator with laurel wreath). The whole hilt is carried out with a charm rarely equaled in Court Swords. All possible treatments are exemplified, even in the gold work of the background. Borders and herbage have been burnished to distinguish them from the mat gold of the *fond*, whose exquisite tooling suggests the egg-roe pattern of Japanese sword guards. The *fusée* is original, beautifully bound in silver tinsel held in place by wire of various braids and designs.

The blade is equal in quality to the hilt which it completes. Its basal third, richly gilded, blued and engraved, bears double blood-grooves, each provided with ajouré ornaments. The outer two-thirds is undulated, bearing even to the tip a blood-groove which is filed in curious manner, suggesting the wavy border of the blade.

We doubt if a Court Sword of this quality has ever appeared in public or private sale on this side of the water.

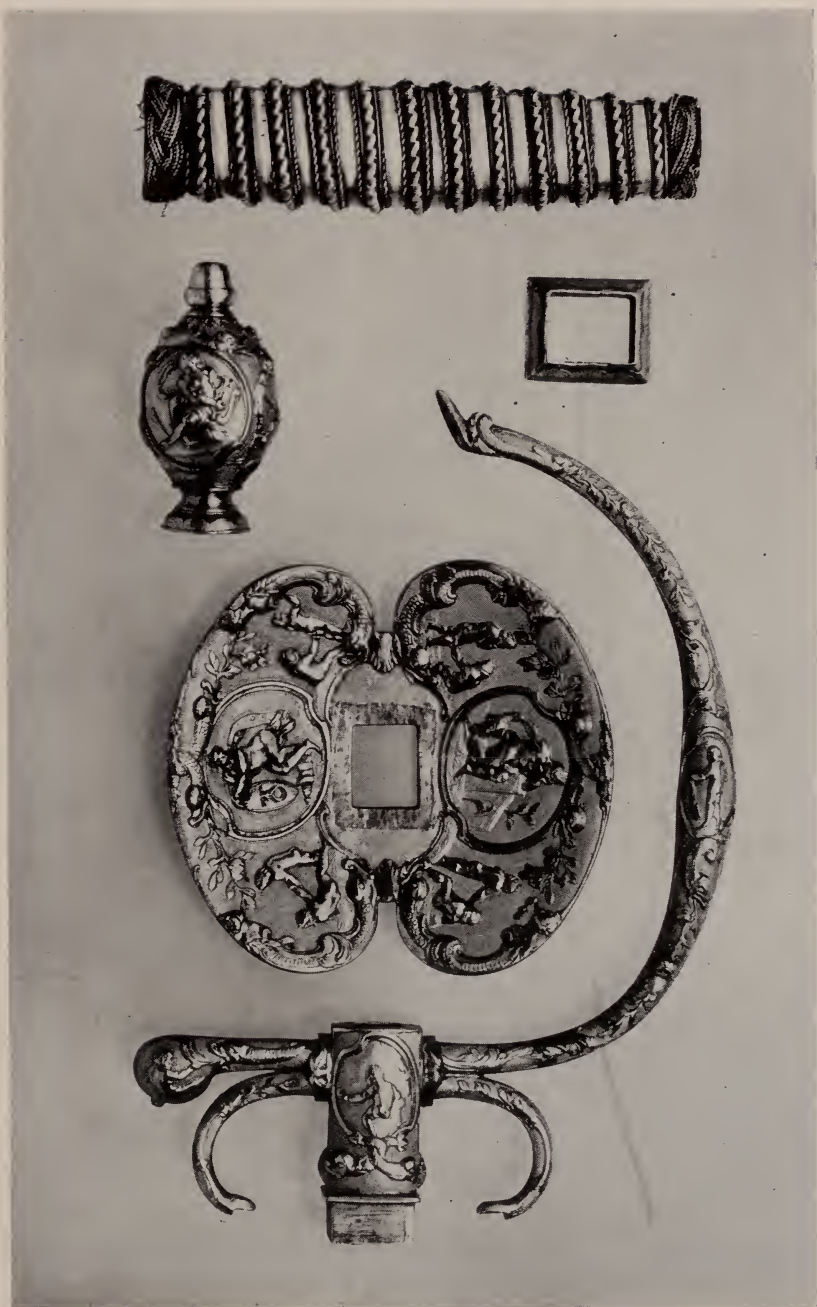
(Illustrated)

90—COURT SWORD

Strasburg workmanship. 1773

45. Silver hilt, richly sculptured and ajouré. Its *fusée* is also of silver corresponding in treatment to the rest of the hilt. It bears hallmark on the guard, which is charmingly treated in medallions of flowers, trellis work and frames. Blade wavy, similar to preceding, with gilding and bluing. Original scabbard.

(Illustrated)



No. 89—COURT SWORD. *French.* 1770.

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91—COURT SWORD

Bavarian. 1750

20. Hilt of silver-gilt, sculptured and ajouré. Its motif of decoration is panoplies, around which develops foliation in spirals. A sword of high quality, bearing its own colichemarde blade and original scabbard,—the last with silver-gilt mounting. Original fusée.

92—COURT SWORD

South German. 1760

12.50 Hilt of steel sculptured, incised and ajouré. Its motif is panoplies from which arise rococo roping and strap-work. Original fusée of twisted copper ribbon-work and braided wire.

93—COURT SWORD

20. Similar to foregoing, but richer in quality, retaining gilding. Fusée is bound richly with wire of silver and metals of other colors.

94—COURT SWORD

French. 1785

35. Hilt of silver, its motif Greek honeysuckle and striated rope-work in graceful design. Blade colichemarde.

(Illustrated)

95—COURT SWORD

French. 1790

30. Steel hilt sculptured with heads in medallions in bold relief, ten in all, portraying Louis XVI, apparently, and Revolutionary worthies, Danton, Rousseau, Lafayette. About the medallions appear lattice-work and roped borders.

96—COURT SWORD

End of Eighteenth Century

17.50 With steel hilt bearing everywhere late Louis XVI ornaments, lattice-work and medallions of roses with bands and borders of studs. The guard is elliptical, the pommel narrow, oval. Blade colichemarde, delicately engraved.

(Illustrated)



86

96

90

94

100

COURT SWORDS

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97—COURT SWORD

Early Louis XVI

45. Hilt of steel elaborately sculptured, chiseled and ajouré. Of high quality and in excellent preservation, recalling somewhat No. 86. The *fond* of the design is richly gilded, in part burnished. Fusée bound with twisted silver wire alternating with bronze tinsel. Blade colichemarde, with the initials of maker.



98—COURT SWORD

French. End of Eighteenth Century

30. Similar to No. 96. Decoration exhibits delicate trellis-work, swags and panels of panoplies on a rich gold tooled *fond*. Blade colichemarde, signed "A. K.", its base blued, engraved and gilded.



99—COURT SWORD

End of Eighteenth Century

30. Silver hilt, decorated with close-set trellis-work ajouré, with frame borders relieved by flowers, leaves and fruit. Grip of silver, rectangular in section. Guard is developed on the outer side only. Pommel of unusual shape, elliptical, somewhat flattened.

100—COURT SWORD

About 1800

35. Hilt of cut steel, decorated with rivet-heads and other ornaments. In swords 100 to 104 the end of the Court Swords is reached. *Pas d'âne*, through which the first and second finger might be passed, now reduced to rudiment. Guard degenerate, becoming so delicate that it was apt to be pierced by a sword-thrust. Quillons (or quillon) greatly reduced in both length and strength. Branche either delicate, usually highly decorative, or, in late specimens, represented merely by a chain of cut steel beads.

The present specimen retains fusée covered by wound tinsel, but even here one band of tinsel is richly studded with tiny rivet-heads. Scabbard of the period covered with white shark-skin. Blade colichemarde, in excellent preservation.

(Illustrated)



101—HILT OF COURT SWORD

English. 1820

40. In cut steel. Specimen of highest quality. Steel in almost perfect condition, glittering from numberless facets. In this hilt thousands of separate elements of cut steel may be counted, suggesting the reflets of crystal pendants in the rooms in which the hilt was displayed. Especially rare is the original étui in red morocco, tooled, lined with satin and velvet.

102—COURT SWORD

French. About 1810

27.50 With hilt of cut steel, similar to preceding, but having a fusée of steel enriched with panels bearing design of radial flutings. Guard elaborately ajouré; pommel urn-shaped.

103—COURT SWORD

English. 1820

22.50 Hilt frail, of Adams type, made up largely of bands of steel arranged with intervals in which are strung cut steel beads. Blade, of slightly earlier date, is engraved and gilded. In its design appear the Garter arms and the legend "For my Country and King."

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104—COURT SWORD

William IV

25. With cut steel hilt. In this type the urn-like pommel is of exaggerated length. Grip reduced to minimum calibre; quillons having axis rotated 90° from the earlier types; *pas d'âne* reduced to thorn-like processes; *branche* becomes a string of beads. Tassels here shown as beaded ornaments, were formerly an "organ" entirely separate from the hilt, belonging rather with the sword-belt. Base of blade blued and gilded.

105—SABRE

Hungarian. Napoleonic epoch

1750. Hilt in Turkish style, with ivory plates and mountings in brass gilded. A beautiful Solingen blade is present, signed by "P. W. Knecht Söhne." It is of Damascus steel, elaborately decorated almost to its tip; its design Empire panoplies and foliation in bright relief, the background having been etched away and given a dark color which shows well the damascus tracteries.

STAINED GLASS

The present collection of ancient stained glass was brought together during the past thirty years by a collector who has had unusual opportunities both to study and to acquire excellent specimens. For one thing, he has been abroad almost yearly and in touch with eminent glass experts. He began to be interested in glass since he found it a means of studying ancient armor; hence, he bought everywhere specimens of glass—even detached fragments—which showed how armor was worn. From this point of view he was led to investigate how painted glass could be accurately dated and by what means genuine specimens could be distinguished from forgeries. And in carrying out this study he had excellent teachers. * * * As time passed his interest in the subject increased, until it occupied an undue share of his thought and means.

The present specimens, then, illustrate in a practical way the development of one of the greatest and generally least understood arts of the middle ages: and the "types," carefully chosen for demonstration, extend from the XII century to the XVIII. And they include beautiful specimens. Some of the panels are large and important, worthy of great museums; others are made up of smaller specimens

in related groups. Among the latter panels are those which illustrate details of decoration and kinds of glass used in different countries. Of scholarly interest are the lots which show the evolution of glass from the twelfth century onward,—in uncolored specimens, or in ranges of color—or the way in which glass rusts differently at different epochs, due to changes in chemical constituents.

* * * It is safe to say that there is hardly a field in which objects have been more dangerously falsified than stained glass. For forgeries are saleable, since genuine glass is sought eagerly and is rare indeed,—tho' not rarer than one might expect when he recalls that this fragile material has for centuries been exposed to hazards of all kinds, storms and sieges, changes of temperature and iconoclasts. The chief ultimate sources of the collector's gatherings, it is safe to say, are historic churches, where windows are ever being shifted, restored and changed, yielding to the repairers figures, partial figures, partial panels and occasionally even, when several defective windows are merged into a single "complete" one, an entire ancient panel. It is these materials which furnished all, or nearly all, the really early glass which has come to this country. And we do not here include numerous panels sold as genuine, in which only a few bits of authentic glass appear, the rest being absolutely new.

The following two numbers furnish important documents to the student of Ancient Glass.

106—PANEL OF ELEVEN SPECIMENS IN GRISAILLE

335

XIII to XV Century

Among these, two specimens from Bourges, one from an east and one from a west window. The latter shows great corrosion. Also specimens believed to be from Rheims and Chartres. Individual specimens dated and assigned to probable localities.

107—COLLECTION OF ABOUT ONE HUNDRED PIECES OF ANCIENT GLASS

160.

Arranged as a study collection in frames. Such a series represents the wide range in the types of glass used from the XI to XVIII century and will prove of service to one who seeks first-

[Continued on following page]

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[No. 107—*Continued*]

hand knowledge: he will find here typical kinds of glass so mounted that he can study the mode of grozing and cutting glass down to the time of the glazier's wheel (the earliest glass having been cut by a hot iron and trimmed to the design by means of grozing iron, or, later, pincers). It is the patinated condition under the leads which gives the margin of an authentic bit of glass the texture of a flint arrow head. In such a series one may observe different types and stages of corrosion, e.g. of borders or of central area of plate; of corrosion, as influenced by colors, of different types of colors used; of corrosion of white glass due to different chemical composition, e.g. lead glass of the XVIII century; down to such details as the differences in gold color stains at different periods, and to the typical colors used during different centuries, e.g., of red or blue glass; of the flashing of red glass, of blown glass rondels; of early types of leading. Such a collection represents study material obtained with care during a long period of time: it could be brought together again only with great difficulty.

(A) Glass, in original leads, 6 specimens, XII to XIV century. French. Showing differences in types of leads, mode of soldering and inseting. Note the rare setting of small rondels in plate of XIV century glass.

(B) White glass, of XI to XVI century. 28 specimens, labeled with date and, so far as possible, locality.

(C) White glass, of the XVII and XVIII centuries—18 specimens. Specimens showing range in chemical composition, some of which, due to changes in the lead component, corrode to such a degree as to become "milky" (similar glass was produced commonly in America in the XVIII century). In this panel are shown blown rondel and "bullseye" glass, well known to Colonial architects.

(D) Red, yellow, green and blue glass. 26 specimens from the XII to the XVII century, showing typical colors and texture. Contrast, for example, the laminated and streaked ruby glass of the XII and XIII century with the well-defined flashed or even painted glass of later time. (Three modern specimens added for comparison, one of which shows a device whereby a flashed surface is removed by etching, leaving colorless glass below.) In such a series of red glass one follows the sequence

[Continued on following page]

[No. 107—*Continued*]

from the earliest types, where the red color was mixed through the entire molten ingot, to the stage where the red glass remains as a thick surface layer of very irregular thickness, down to precisely made modern glasses in which the flashed layer is dark and thin and of uniform thickness. So, too, in yellow glass, the earlier specimens are of solid color, the later tending to surface stains only (silver oxide). Note in the series of green glass the characteristic colors used during different centuries,—the brilliant chrome green of the XII to the faint muddy greens of the XVII. Note also the characteristic tints of blue glass, which were never more beautiful than in the XII and XIII centuries,—when they were sapphire-like in brilliancy and permanence: in this series one follows the purplish blues developed during the XV and XVI centuries: the opaqueish, hard blues of the XVII and, finally, the modern flashed blues which are used in church windows to simulate the great period of glassmaking.

(E) Yellow stains on white glass. 18 specimens. XV, XVI and XVII centuries. Here one compares the lemon-colored and rich gold stains of the XV century with the orange-brown and russet tones with shading, which were fashionable in later periods.

A collection of small panels and fragments of panels, illustrating the art of the European glass-painter from the XII to the XVIII century; these are mounted in groups on ten panels, including about eighty specimens. They are valuable as demonstration material, e. g., in treatment of the human head at different periods. This series includes fairly complete and important specimens.

108—PANEL OF FIVE SPECIMENS

45-

German and Swiss. XVI and XVII Centuries

(Omitting the rondel at the top, which is not of the period.)

(1) Rondel, 5", S. German. 1600. Shield party per bend red and gold, bearing two serving knives adossés.

(2) Rectangular, 8½" x 7". German. 1600. Grisaille and gold stain. Christ and sinner.

(3) Rondel. 5½". S. German. 1600. On red shield a silver demi-lion rampant langued in red, and bearing a golden crown.

[Continued on following page]

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[No. 108—*Continued*]

(4) Rondel, 4", Swiss. 1582. On an azure shield a golden coquille de Saint Jacques.

(5) Rondel, 4". Swiss. 1569. On a golden shield a monk in blue gown and hood, with rosary, wood-axe, and rake.

109—PANEL OF SEVEN SPECIMENS

65. *German and Swiss. XVI and XVII Century*

(1) Fragment of Renaissance border, 5", rich gold stain. S. German. 1590. A corner restored.

(2) Rectangular panel. 7" x 9½". Swiss. 1550. Burgkmair-like design of landesknecht and servant: fine double-hand sword and short Katzenbeule, the latter supported by brayette.

(3) Fragment of Renaissance border, 5½". Augsburg (?) 1570. Gold stain of two colors.

(4) Small panel. 4½" x 6½". Flemish, with date 1674. Grisaille portrait with blazon "Dr. Hr JACOBUS BORM, Licent. in beyde Rechten, Burghmeester van Ostende. (Purchased as genuine in Antwerp in 1887: later discovered to be a clever forgery on old glass. Contrast by means of lens the treatment of lettering of neighboring panel 6.)

(5) Medallion of Renaissance border, 4" x 4½". S. German. 1580. A corner restored.

(6) Small panel, 5" x 6½". Blazon, 1690 . . .

(7) Fragment of border, with medallion, 5½" x 5½". S. German. 1560.

110—PANEL OF NINE SPECIMENS

Flemish. XV-XVI Century

50. Grisaille and gold stain.

Head, of Apostle. 7". Second half XVI.

Architectural fragment. 3". French. 1550?

Head, with halo in light yellow stain. 8". First half XVII. Flemish.

Arabesque Ornament. 4½". Mid-XVI. Italian? A beautiful specimen, supremely executed. Richest type of gold stain.

Quarry of Border. 3½". Flemish. XVI. Column, 5½". Swiss. Late XVI.

Head. 8". French, Louis XI. Splendid example of a rare epoch.

Detail of Landscape. 3½", a remarque for a Swiss panel.

Column, precise miniature. 5½". Swiss? End of XVI.

(*Illustrated*)



NO. 110—PANEL OF NINE SPECIMENS. *Flemish. XV-XVI Century.*

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111—PANEL OF TEN SPECIMENS

XVI-XVIII Century

60. Polychromes and enamels.
Corner of baroque frame. 7". Dutch? 1650. Excellent specimen of this period.
Detail of green panache. 5½". Flemish? First-half XVI.
Vine. 5½". Flemish? 1700.
Laurel Leaves. 3½". Flemish? First-half XVI.
Blazon. 6½". Flemish. 1700.
Detail of Grisaille foliation. 3". French? 1500.
Horse. 7½". French. Louis XIV.
Tiles. 5½". 1500.
Lion's head. 5½". Dutch. 1700.
Detail of foot. 6". French. 1570.

112--PANEL OF TEN SPECIMENS

Mainly Flemish

40. (1) Late Gothic medallion. 6½". English (York?). 1500.
(2) Tudor Medallion. 5". English. 1600.
(3) Head. 6½". Flemish. 1600.
(4) Head of Christ. 8". Flemish. 1525.
(5) Detail of Crucifixion. 7". Flemish. 1500.
(6) Dove. 3½". Flemish. 1475.
(7) Sentinel with lantern shield. 8". Flemish. 1525.
(8) Dream of Joseph: detail. 11". Flemish. 1550.
(9) Rosette in blue. 3". Flemish? XIII century.
(10) Palmetto. 2½". French. XII century.

113—PANEL OF EIGHT SPECIMENS

40. (1) Head of Virgin. 7½". N. French. Early XIV century.
Admirable specimen of rare period.
(2) Paschal Lamb. 7½". Flemish. XV century.
(3) Head of donatrix(?). 4". Flemish. XV century.
(4) Christ bearing the Cross. 7½". German. Early XVI century.
(5) Column. 5". 1600.
(6) Magdalene(?). 6". Flemish. 1525.
(7) Head of devil, shown against pavement, probably from a panel of St. Michael. 5½". French? 1500.
(8) Crown. 8". 1550.

114—PANEL OF EIGHT SPECIMENS

35. (1) Tudor medallion. 5". English. 1600.
(2) Architectural detail. Flemish. 1500.
(3) Architectural detail. Flemish. 1500.
(4) Christ-Child in Mother's arms. 7". Grisaille. French. XIV century. Admirable in composition and treatment.
(5) Romanesque. 4". Spanish. XII century, *or earlier*,—easily the rarest specimen in the present series of panels.
(6) Head. 4". Dutch. Late XVII century.
(7) Rabbit. 4". Flemish. XVII century.
(8) Tudor Medallion. 7". 1560.

115—PANEL OF TEN SPECIMENS

XVI-XVIII Century

36. Mainly polychromed enamels.
Detail of Swiss panel. 1650.
Renaissance winged figure from arabesque. (1550). 7". Flemish? Brilliant in composition and execution.
Detail of Swiss panel. 1650.
Insect and Flower. 3½". Flemish. Masterly specimen. 1700.
Medallion. 8". I. H. S., Flemish. 1700.
Mandarin Duck. 5½". Dutch? 1700.
Details of Swiss panels. XVI-XVII.
Inscription. 6". German. XVII.
Architectural. 6". Early XVI.

116—PANEL OF ELEVEN SPECIMENS

XV-XVI Century

45. Mainly grisaille and gold stain.
Infant. 6". French. Second half XVI.
God-the-Father. 7½". Spanish? XVII.
Boy's Head. 5". German. First half XVI. Excellent technique.
Fragment of bathing figure. 5½". Flemish? XVI.
Head of Apostle. 7½". Brussels. Modern.
Head and shoulder of Christ. 7½". 1400.
Fishes in sea. 5½". Dutch? XVI.
Fingers and sword-handle. 2½". 1500.
Head of Christ-Child. 6". French. First half XV.
Fragment of renaissance column. 3". Late XVI.
Detail of face, costume, gauntlet and sword pommel. French. 1450. A specimen illustrating technique of the period: gauntlet gives date accurately.

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Separate Panels, arranged according to date, beginning with the most recent (1619) and going back to the early XII century.



117—RONDEL

12½". *French.* 1500

140. Grisaille, with rich gold stain. White-gowned candle bearer, supporting on left shoulder by long guige a shield Or, bearing stigmated hand. The border of the panel, of slightly later date, includes four heads of cherubim from whose mouths arises heavy foliation. Of the foliation, several tips are restored.

118—CANOPY, WITH PANELS

18" x 12½". *German.* 1525

170. Angels, with lutes, in bold grisaille, relieved by dark gold stain. Framed with late-gothic finials in grisaille and grey-blue glass. Intermedial finials and several pieces of blue glass restored.



119—PANEL

15" x 28½". *Burgundian. 1490*

110. Two angels swinging censers. Grisaille with gold stain. Mounted entirely in ancient glass, with a border of purple and white.

Skirt of left-hand figure repainted on old glass. (Several small restorations.)

120—PANEL

13" x 13". *French. Late XIV Century*

30. Group of quarries in grisaille and gold stain, oak leaves and maple arranged in groups of four, each quarry having lower border which gives the ensemble a banded appearance. Without modern pieces.

121—BRIDAL WINDOW-PANE

13" x 15". *Dutch. Dated 1619*

50. Composed of two small panes with central lozenges in gold stain each bearing device of crossbow and arrow. The upper pane with guardian angels manoeuvring lovers knots: above them, "MISKEN HANS DOCHTER." The lower panel shows bride and groom in interesting costume: below them "MAVKEN HANS DOCHTER." Framed in ancient lozenges of clear glass, alternating with blue.

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122—PANEL $23\frac{1}{2}" \times 21"$. *Spanish. XVI-XVII Century*

270. Composed. A bishop praying to the Virgen del Pilar. Beside him, blazons, behind him, St. Christopher, above him, God-the-Father in glory. Border with crowns, partly restored. Part of bishop's surplice has been cleverly repainted on old glass.

Bought in Paris, of Bacri Frères, about 1896.

123—PANEL. $13" \times 16"$. *Bavarian. Early XVI Century*

30. Gothic castle, mounted in ancient glass.

Passed.
124—PANEL $21\frac{1}{2}" \times 25"$. *French. 1500*

— Ascension of the Virgin and donatrix. At the top a defective canopy has been added: it is French and of the period. . . . Virgin, with crown, halo and hair of dark gold stain, is pictured with hands clasped in prayer, her figure entirely draped in slatey-blue robe. Five attendant angels in white robes bear her upward: the one immediately below has red wings,—the wings of the two above and those of the two uppermost are blue and red respectively, and these angels wear surplices, one red, one blue. The lateral border of the present panel bears a design of herbage in bunches tied with cord and arranged end to end. Background of the panel is painted as sky: in it are a number of restored pieces.

The present theme, admirably treated, is especially adapted to the art of the glass-painter.

Passed. (Illustrated)
124 A Panel

—
124 B "
60.



No. 124—PANEL. *French.* 1500.

*Kindly read the Conditions under which every item is offered and sold.
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125—PANEL

14" x 25". *S. German.* 1500

350. St. Korbidian and kneeling donator. Beautiful example of the period and in extraordinary preservation. The Saint in red cope bearing faint traceries: rich gold stain on halo, mitre, enriched bands of cope, crozier and fur. Background a Gothic chamber, on one side foliate tracery on grey-blue glass; in the window the inscription ORA P. ME. By the side of the Saint a small bear with red saddlebags (Arms of Freysing). This panel came from a chapel in Rematen, Bezirk Au, near Aibling, Upper Bavaria.

(Illustrated)



No. 125—PANEL. *German.* 1500.

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126—PANEL

14" x 25". *S. German.* 1490

525. St. Martin. Under Gothic foliate canopy Saint cuts his red robe with a fine sword. Excellent details of period occur in trappings, especially in horse's bit: in boot, golden stirrup and spur. Naive treatment of rocky road. In lower right-hand corner a blazon, on a golden shield a raven bearing a loaf.

This panel of same provenance as foregoing. Preservation excellent.

(*Illustrated*)



No. 126—PANEL. *S. German.* 1490.

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127—PANEL 18" x 30". German. Late XIV Century

325. Mosaic pattern. Bands of blue and red interlacing outline rosettes and wide crosses of white glass. Of these the centres are yellow rosettes. On the last and on the white elements of the mosaic a XIV century design appears of short trefoils and oak leaves.

The panel's lateral border is formed of a mosaic of yellow and horn-colored glass, representing a chain.

This beautiful early panel is without restoration: its design is distinctive and it is probable that its origin can be traced. We suggest that it comes from the region of Freiburg in Breisgau?

(Illustrated)



No. 127—PANEL. *German. Late XIV Century.*

Kindly read the Conditions under which every item is offered and sold.
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Passed.

128—PANEL

20" x 28". French. XIV Century

With upper trifoliate panel, 20" x 15". Vine *en grisaille* arranged symmetrically under strapwork, about central quarries of blue, red and white glass.

Believed to be made up of fragments taken from upper windows of St. Pierre, Chartres.

Restorations include: in the main panel one whole and two half leaves and several small fragments: in the upper panel the equivalent of one leaf; these painted on old glass.

To both panels a border has been added: the "castles" are of the period, and much of the red glass.

(Illustrated)



No. 128—PANEL. *French. XIV Century.*

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Passed.
129—PANEL

19½" x 42". XIII Century

— Composed of three panels and vertical border.

The top and bottom panels are made up of grisaille foliation with central rosaces in red glass, with yellow centres. The foliation itself, grouped within quadrilobate and radial bands, is formed of four bunches of long-stalked trefoils, five elements in each bunch, which are grouped with axial and radial symmetry, the second and fourth stalk in each case passing under the quadrilobate band and forming with its fellow in the next segment the corner ornaments of the panel. These panels are of glass of the period throughout; at the corners several of the pieces have, possibly at an early period, been repainted on fragments of the same window.

Undoubtedly French, and possibly from the Church of St. Denis.

The middle panel, added to the others, pictures in grisaille the Angel of the Annunciation; the figure is treated with technical skill and its details may readily be distinguished at a distance: note in this regard the exaggerated proportions of wing-feathers, fingers and toes, and the crisp lines of the picture, against a dark brown background.

Figure unrestored; corner trefoils are of the period as well as most of the blue and red glass.

In the vertical border all of the trefoils are authentic, and a number of the pieces of blue and red glass.

(Illustrated)



No. 129—PANEL. XIII Century.

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Passed.

130—LUNETTE

11". *French. XIV Century*

Tracery of maple-leaves and trefoil, on cross-hatched ground, within black ornamental border. In centre a blue trefoil.

131—PANEL

13½" x 17½". *French. XIII Century*

275. Seated figure, holding book in left hand. In the background foliation in grisaille. Composed entirely of glass of the period, with rich shades of blue and red. Red glass of frame (border) and the beading are modern. Bought in Paris in 1894.

(*Illustrated*)



No. 131—PANEL. *French. XIII Century.*

Passed.

132—SAINTLY FIGURE 19" x 47". *French. Early XIII Century*

— This figure, the head facing slightly to the right, the hands, clasped in prayer, appearing silhouetted on the left, assumes a posture not unknown in early glass, balancing the figure accurately in the panel and giving it verve. All parts are of the period, and most of them are from the figure as represented, viz., hands, arms, feet, nearly all of the head, most of the trunk and the legs, save several bits near the hips. Its mounting is entirely of ancient glass. Of the *fond* of white glass a large proportion dates from XIII century. The "stars" are of this period; the border of pearls is three-quarters intact; the lower border is genuine throughout. The lateral foliation belonged originally to a panel of similar period, and was elongated on each side by a single leaf-stalk.

One need hardly note that XIII century figures of this size, even in fragmentary condition, are of the greatest possible rarity.

(*Illustrated*)



NO. 132—SAINTLY FIGURE
French. Early XIII Century.

133—PANEL

14" x 26½". French. End of XII Century
—Beginning of XIII Century

650. Seated figure with aureola, composed as element in Jesse tree. In this panel all glass is ancient and nearly all of it XII century. Upper and lower pearled and foliated borders are genuine: only in the uppermost right-hand corner is there a restoration—a small bit of XIII century yellow glass which has been repainted. The red *fond* is almost entirely XII century: the foliation is two-thirds pure (33 pieces as against 11 repainted): the "stem" is almost entirely of the period. The figure comprises the following authentic elements: head, both hands, chalice, red mantle, right side of trunk and right arm, parts of both knees and legs, part of belt, part of yellow band of skirt.

The present panel offers an admirable example of the color scheme of the XII century peintre-verrier: his work was a "window of jewels," with sapphire blues, brilliant ruby, often more brilliant on account of a veining of lighter shades: the yellows are light chrome: the horn-purple has often a bluish "bloom" (as in the face of the present figure): the greens, which are deep emerald in the early part of the XII, become lighter at the end of the century and sometimes sage green. In any event the purity of the colors is remarkable: also their physico-chemical quality in resisting decomposition. Characteristic, also, is the sharpness of all painted lines, and their measured spacing one from the other, technical details which are admirably designed to make the picture interpretable at a distance. Never were these principles better appreciated in the long history of glass painting.

(Illustrated)



No. 133—PANEL. *French. XII-XIII Century.*

Passed.

134—PANEL

11" x 23½". French. End of XII Century

Saint, clad in green dalmatic and red gown, with left hand up-lifted, standing under romanesque arch: background of transparent glass. Like all specimens in private hands dating from this early period known to the writer, the present panel has suffered and been restored. It is, however, *entirely of glass of the period*. The crown of the head has been repainted: face, hands, and one foot are intact: almost the entire costume in red is genuine and of the period: of the green, the shoulder and one sleeve are repainted, also lowermost bit of the green skirt. The arch has in it a number of the original blue pieces.

It is hardly too much to say that in spite of its restorations the present figure is an important document for the student of ancient glass: the face is typical in its shape, in the treatment of eyes and beard: the upraised hand, with the well-modeled slender fingers, and with shaded palm and wrist, recall the classical figures of le Mans which a recent writer (Arnold, 1913) assigns "possibly to the XI century." In the drapery the painting in straight parallel lines, with little fish-hook-like lines at several points in the shading is clearly XII century: and the emerald-green glass dates unmistakably from this time.

(Illustrated)



No. 134—PANEL. *French. End of XII Century.*



SECOND AND LAST AFTERNOON'S SALE

SATURDAY, NOVEMBER 24, 1923

IN THE ASSEMBLY HALL

OF

THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

Catalogue Numbers 135 to 255, inclusive

INCLUDING SWORDS, SHAFTED WEAPONS, CROSSBOWS,
POWDER FLASKS, MISCELLANEOUS PIECES OF ARMOR,
ANCIENT SHOES, FIREARMS, SUITS OF ARMOR

135—COURT SWORD

Spanish. 1825

20. Degenerate type. Guard, pas-d'âne, pommel and branche are lost. Branche represented by a string of exaggerated beads, having decadent metal tassels at either end. Quillons and ricasso merge clumsily. Hilt, nevertheless, of technical merit: mountings of silver with numerous types of fine chasing: fusée evidently the work of a fan maker of Goya's time.

136—SWEPT-HILTED RAPIER

German. 1600

25. Hilt and blade *en suite*. Former blued, retains gilding; three anneaux; elements six or eight sided; large melon-shaped pommel; short stout quillons; original grip. Blade wide, sides rounded; engraved with running wolf of Passau; poinçon.



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136A—SWEPT-HILTED RAPIER

Bohemian. 1590

50. Hilt of unusual form, in good condition, showing original gilding. Blade bears name FRINIA.

137—SWEPT-HILTED RAPIER

German. 1600

100. Hilt with triple anneaux on garde side; elements strap-shaped, enriched by gilding and damascening in silver in rosettes and traceries; original grip. Toledo blade with poinçon; narrow with stout sharp median keel extending to tip. Length, 45".



137A—SWEPT-HILTED RAPIER

South German. About 1600

4250. Hilt with original gilding. Blade bears inscription ANTANI PICINI.

138—DOUBLE-HANDED SWORD

Italian. 1540

110. Length 54". All parts belong together, save grip. Blade Milanese, with mark: three "blood-grooves" extend nearly half length of blade, and two additional appear in heavy basal region, which is slightly inbent for grip, but which has not yet developed the false guard usual from 1550. Pommel of Maximilian type, pear-shaped, torsade. Quillons straight, cylindrical: guard narrow, but curiously practical, having nicks where an opposing blade would be stopped.

(Illustrated)



139—SABRE

South German. 1688

2250. Dated blade, etched with figure and foliation. Guard flattened, quillons drooping and branche widely opened: pommel hexagonal.



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SWORDS, MACES, WAR HAMMERS

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140—CUP-HILTED RAPIER *Italian. First Half XVII Century*

170. Blade with inscription stamped "in Solingen,"—from type of lettering a contemporary Italian copy of a German blade, and a good one. Hilt with cup, quillons, branche and pommel *en suite*: decorated with deep spiral file-work which gives brilliancy to hilt. On cup this file-work takes the form of spiral groove, ajouré, extending from rim of cup to near blade: the ridge of this grooving ornamented in a manner suggesting the cross-file lines on pommel and quillons.

X I N X S O L I N G E N X

141—RAPIER *Spanish. 1650*

35. Blade with single cutting edge. Hilt with cup-shaped guard bearing incised panels and perforated ornamentation near rim.

142—SWEPT-HILTED RAPIER *German. 1620*

50. Blade wavy, admirably developed, of the heavy Solingen type, bearing on ricasso I H S. Guard with elements octagonal. Original color. Guard irregular: only single anneau present (this filled with perforated plate), which should normally, as on the contre-garde side of the same guard, sweep over the hand, unite and become attached to the pommel-end of the branche: instead of this, one element arising from the anneau turns and ends freely, with tip bulbous; the other element from the anneau turns in the *unusual* direction and fuses with the second anneau, at the point where the swept elements of the guard pass pommelward to join the branche. Fine melon-shaped pommel, ten-sided.

From the Pierre Lorillard Ronalds Collection.

IHS

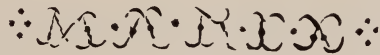
143—SABRE *Tyrolese. About 1600*

50. Blade richly etched with renaissance foliation, fleurets and medallions on dotted background. Legend "Salzburg." Hilt with scallop-shell motif on guard, on tips of quillons, and on flattened hat-shaped pommel. Fusée covered with shagreen. Carried by officer of state guard of an archbishop of Salzburg.

144—SHORT SWORD

North Italian. Early XVII Century

75. Blade bears numerous perforations in two deep grooves, indicating that the arm in spite of its length (blade 21 inches) was used as a parrying-dagger. (The perforations correct the brittleness of the blade, and were not used for the lodgment of poison, as formerly believed.) The blade bears on one side, in stamped letters "MARIA"; on the other "JEHUS." Blade admirably preserved, even to its original polish, a feature due doubtless to the fact that it has been ever covered by its scabbard. Hilt, with six-sided quillons and guards. Pommel, melon-shaped, with 12 grooved sides. Ornamentation shows bevels and acanthus leaves. An arm of unusual quality.



145—SHORT SWORD

South German. Late XVII Century

20. With three-grooved blade bearing foliation and equestrian figures, and engraved with legend "Vivet Carolus V. Solinger." Hilt with reduced quillon, single degenerate loop of pas d'âne, and posterior anneau. No pommel. All parts of hilt veneered with buckhorn.

146—SMALL SWORD

22.50 Similar to foregoing but having the buckhorn plate held in place by ornamental rivets.

147—HUNTING SWORD AND FLINT-LOCK PISTOL COMBINED

53. Sword similar to foregoing: base of blade engraved and gilded.

148—BASTARD SWORD

Swiss. Late XVI Century

42.50 Cup-shaped guard formed by anterior anneaux which are filled in with plates extensively perforated.

149—SWORD

XIII Century

45. Blade of damascus type: grip short, Brazil-nut shaped pommel. Quillons heavy, straight, four-sided. Dredged from Danube.

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150—OX-TONGUE SWORD

North Italian. Late XV or early XVI Century

390. Blade with two wide grooves bearing armorer's mark inserted in bronze. Drooping quillons with cylindrical ornaments at tips and delicate roping. Melon-shaped pommel of six lobes each bearing a keel whose roped ornament corresponds with quillons. Fine original fusée, grooved in spiral.

(Illustrated)



151—BASTARD SWORD

German. About 1500

100. Heavy blade bearing poinçon and Solingen wolf inset in bronze. Fine guard with drooping quillons, decorated with two fan-shaped ornaments. To this, in the XIX century there was riveted an anneau which is now removed. Pommel, melon-shaped, depressed, whose radial ornament suggests closely the quillons.

(Illustrated)



152—SWORD

XI or Early XII Century

60. Guard heavy, terminating in short quillons. Pommel cranium-shaped, flattened at its juncture with the grip. Dredged near Budapest.

SHAFTED WEAPONS

153—PAIR HOLY WATER SPRINKLERS *Tyrolese. XVI-XVII Century*

60. "Documents" of epoch of peasant wars.

154—MILITARY SCYTHES

South German. XV-XVII Century

50. Bauer Waffen.

Second and Last Afternoon

155—EAR-SPOON PIKE

Bohemian. XV-XVI Century

22.³⁰ With armorer's mark.



156—EAR-SPOON PIKE

Tyrolese (?). XV-XVI Century

20. With armorer's mark. Base of blade truncate.



157—EAR-SPOON PIKE

Bohemian. XVI-XVII Century

17.⁵⁰



158—LATE GOTHIC HALBERD. *Swiss. Second Quarter XVI Century*

35. Blade slightly concave; angular processes in region where apex, blade and beak join. Blade decorated with quatrefoil perforation.

159—LATE GOTHIC HALBERD

Tyrolese. Second Quarter XVI Century

30. Similar to preceding, but with ajouré ornaments in beak, and pain-coupé facet at apex of shaft-sheath.

160—HALBERDS (PAIR)

N. German. Middle of XVI Century

40. Long four-sided apices: blade and beak with ajouré ornaments.

Out.

161—HALBERD

South German. Second half XVI Century

— Bears chevron shaped poinçon.

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162—GOTHIC HALBERD

Swiss. XV Century

85. Apex short: this with blade and beak form a continuous plate made of two layers which separate to form the socket for the shaft and are prolonged into the straps. Bears the mark of Lucerne (?) armorer.

(Illustrated)



163—GOTHIC HALBERD

South German. End of XV Century

60. Apex longer than in earlier specimen, its outer half reinforced, four-sided. Base, blade and apex, continuous, these elements having serrated borders. Socket of shaft which was nearly median in earlier specimen, now transposed to side of beak. Armorer's mark lozenge-shaped.

(Illustrated)



164—LATE GOTHIC HALBERD

Swiss. End of XV Century

45. Similar to preceding, but with shorter apex, and blade with simpler margin.

(Illustrated)

165—GOTHIC HALBERD

North Italian. Early XVI Century

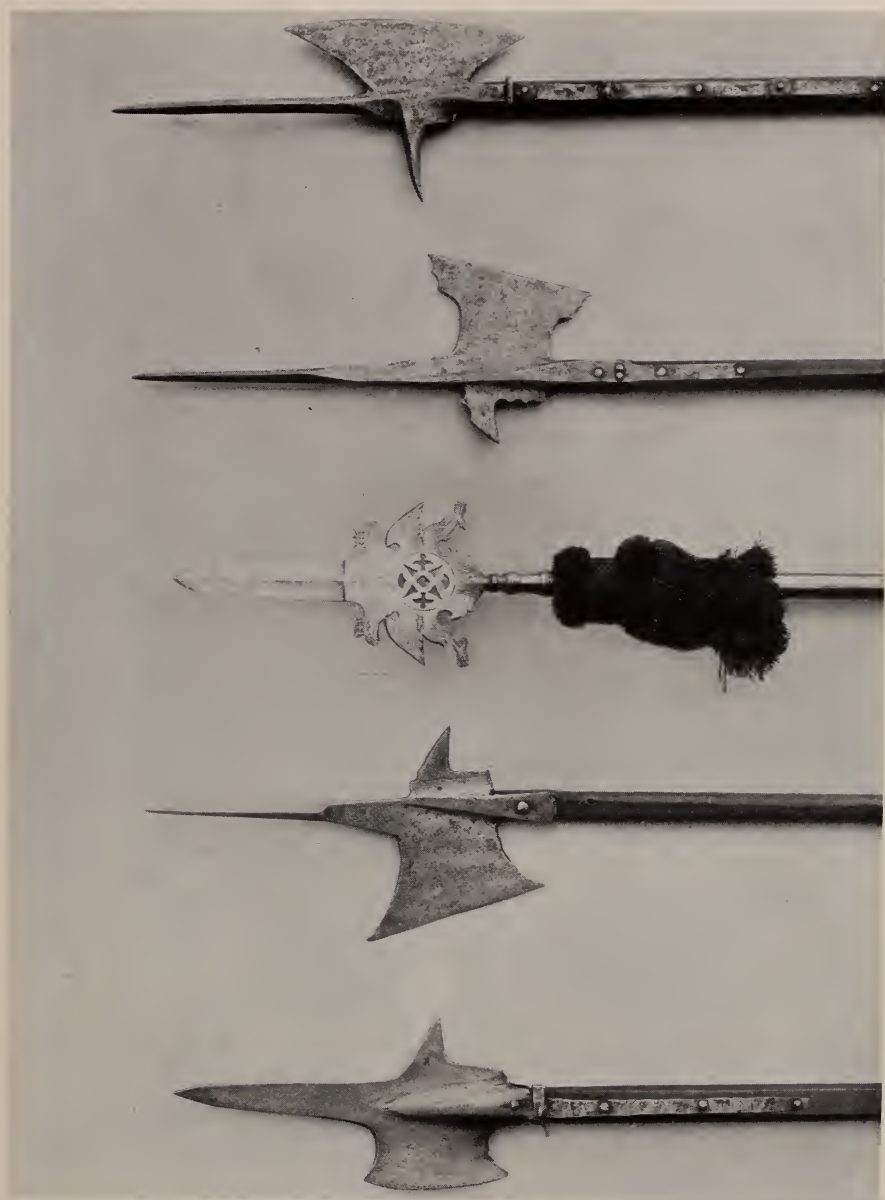
100. Blade and beak of great length. The beak, curiously reinforced, bears poinçon and is decorated with stamped trefoils and demi-lunes. Ornamental band fastens blade to shaft. Interesting original rosettes. Type of great rarity.

(Illustrated)

166—HALBERD

Flemish (Dutch?) Late XVI Century

45. Beak with long spine; blade restricted, deeply crescentic at cutting edge.



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POLE-ARMS. *XV-XVIII Century.*

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167—PARTISAN

Salzburg. Late XVI Century

290. Base of blade and sides of shaft richly engraved with renaissance foliation and ornamented medallions. On one of these a seated Bishop with halo, bearing crozier: another medallion shows conjoined arms of Salzburg and Spain, surmounted by Bishop's mitre. The State partisan of Jacob Khuen v. Belasy (1560-1586), Archbishop of Salzburg. Fringe of the period added.

(Illustrated)

168—STATE HALBERD

1585

1225. Of guard of Christian I of Saxony. Richly engraved with strapwork, traceries and scales, and on blade the arms of Saxony, gilded. Rich engraving extends even to tips of halberd-straps, and on attache at the base of the blade, which is gilded. Early fringe has been added. A splendid specimen.

(Illustrated)

169—HALBERD

1605

1425. Of state guard of Christian II, Elector of Saxony. Great blade and beak finely engraved with late renaissance strapwork and traceries. On blade the arms of Saxony in black and gold on a medallion which is additionally engraved with finest traceries. Apex and beak reinforced with keel-like ridges. Engraving extends to base of halberd straps, and is well developed on base of halberd head which here forms a deep socket, quadrangular in section, engraved as carefully on sides as on blade of halberd itself. Reinforcing band with molding, engraving and gilding. Ancient fringe has been added. Superb halberd.

(Illustrated)

170—STATE HALBERD

Saxon. 1602

300. On beak, letters G D E H Z G (. . . Herzog zu Gotha). Base of apex, beak and blade enriched with late renaissance traceries and strapwork. On the blade a medallion with the arms of Saxony. Gilding restored and ancient fringe added.

(Illustrated)



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POLE-ARMS. *XVI-XVII Century.*

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171—STATE HALBERD

Early XVII Century

110. Of a Duke of Hesse-Darmstadt. Apex large and lanceolate: blade greatly reduced: socket eight-sided. Richly engraved with foliation on a dotted background on all parts save on lower half of apex where on one side a Trabant and lady appear in interesting costume, and on other side an owl attacked by jays. Ancient fringe added.

(Illustrated)

172—OX-TONGUE PARTISAN

Italian. 1500

25. With poinçon of two small stars on either side.



173—OX-TONGUE PARTISAN

Italian. 1500

22.50 With inset rosaces in brass, recalling the ornaments of Cinquedeas blades.

173A—RUNKA

N. Italian. Early XVI Century

32.50 Lateral lobes having unusually long tips.

174—TWO BANNER-SHAFTS

1700

60. Mounted on them are flags made from fragments of XVII-XVIII century banners. They represent Swiss regimental flag, Louis XIV, and guard of Champagne.

174A—TWO BANNER-SHAFTS

1650-1750

60. Mounted on them are flags made of fragments of old banners. They represent guard of Dauphiné and Béarn.

175—PARTISAN

Saxon. 1725

22.5. Of state guard of Augustus the Strong. Bears silhouette of double eagle framing ajouré medallion. Has its own tassel.

(Illustrated)

176—SPONTOON

North Italian. Early XVIII Century

22.50 Traces of engraving. Apex partisan-shaped, small beak and blade with large basal spines. Front of shaft profusely studded.

176. A Partisan

22.5.

Second and Last Afternoon

177—SPONTOON

North Italian. XVII Century

15. Small head, ridged, decorated with delicate chasing in the form of spiral foliation.

178—SPONTOON

Spanish. About 1700

30. Basal region develops numerous spines and an ornamental socket, latter having quadrangular facets. Original gilding.

179—SPONTOON

27.50 Typical sergeant's arm of the Seven Years' War. Bearing initials F R surmounted by crown. (Frederick the Great.) Below the legend "H. Ferdinand. Braunschweig Regiment."

180—SIMILAR SPONTOON

25. With monogram. Its legend, "Regim. v. Kurssell. Fus'r."

181—LINSTOCK OF CANNONEER

Italian. Late XVI Century

50. Blade richly engraved and *ajouré*. Match holders in form of fire-drakes, gracefully outlined. Base with ornaments shaped like half rings on which appear medallions.

182—LINSTOCK

60. Similar to preceding but of more elaborate workmanship.

183—PARTISAN

French. 1700

27.50 Bears at base a medallion showing sun with rays. Borne by sergeant ep. Louis XIV.

184—JOUSTING-LANCE

South German

85. Bears original roundel or Brechscheibe, second half XVI century. Shaft fluted. Certainly earlier than XVIII century. Probably for Realgestech.

Sell with #250.

185—TILTING-LANCE

Italian

— Bears roundel of first half of XVI century.

Exhibited as separate lot with equestrian armor.

178 a Spontoon
17.50

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185A—TILTING-LANCE

Italian. XVI-XVII Century

140. Painted and gilded, with blazons.

186—SERGEANT'S HATCHET

Prussian. Dated 1765

40. (Combination-arm suggesting an invention of the old Dessauer, who devised the iron ramrod and who was ever alert for improvement in the soldier's kit.)

Small hatchet with blunt pick and with steel handle encased in horn. This forms a sheath for two blades (knife and saw). Signed: Riccard.

187—MINER'S AXE

Saxon. Early XVII Century

30. Handle encrusted with horn in strips and rosettes; engraved crucifix on back of shaft. Blade with mark of three crosses.



188—OFFICER'S TRUNCHEON

Silesian. Late XVI Century

70. (Bohemian ?). Bearing military hammer-axe. Shaft encrusted with black morocco mounted: its silver ends parcelgilt, richly decorated with excellent Renaissance strapwork and arabesques. Important specimen from an ancient Germany armory.

(Illustrated)

189—AXE

German. XVI Century or Earlier

23. Blade 15 inches long and cutting edge 10 inches high. Mounted on narrow neck and long socket. Poinçon denotes use by headsmen.



189A—AXE

N. German. XV Century or Earlier

22.50 Blade 11 inches long and cutting edge 9 inches high. Exceptional long neck for shaft.

Second and Last Afternoon

190—MACE *Bohemian. XVI Century or Earlier*

80. Large form with flanges triangular. Nine of these are present.

(Illustrated)

191—MACE *South German. XVI Century*

70. Head large, having ten semi-elliptical plates.

(Illustrated)

192—MACE *Swiss. XVI Century or Earlier*

70. Small form, having twelve plates of copper, semi-circular in outline.

(Illustrated)

193—WAR-HAMMER *German. Middle of XVI Century*

320. With "bird-beak," devised to penetrate chain mail. Decorated with file-work and roping, and provided with flange by means of which this arm could be attached to belt or saddle-bow. Handle with roundel. Well preserved arm of rare type.

(Illustrated)

193A—BEC DE FAUCON *French. XV Century*

450. Fine head with deeply keeled beak and with heavy "hammer." Three-pronged.

Exhibited as separate lot with Gothic Armor No. 247.

CROSSBOWS

194—STIRRUP CROSSBOW WITH WINDER *German. XVI Century*

110.

195—PRODD *German. 1700*

55. With original cord and cradle for pellet.



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196—PRODD

South German. Dated 1685

115. Shaft enriched with insets of engraved bone. Tackle of the period. Rare model.

(Illustrated)

197—FOWLING CROSSBOW (*Halbe-Rüstring*) *German. XVI Century*

325. Original cord and tackle; shaft inlaid with plates of horn, bearing engraved ornaments. Winder of the period, enriched with etching: poinçon.

(Illustrated)



198—CROSSBOW BOLTS

South German. XVI to XIX Century

35. Eleven specimens. Types for target practice and fowling.

199—PRODD

1700

70. Short stock; steel shaft which includes goat's foot mechanism; original cord and cradle for pellet; poinçon,—probably Baer, Vienna.



POWDER FLASKS

200—POWDER-FLASK

1640

15. Of Musketeer of Munich Civil Guard. Wooden, sheathed in leather, rimmed with steel and decorated with ajouré trefoils and rosette.

201—TOUCH-BOX

Saxon. 1670

15. Of type similar to foregoing. Bears central rosace of embossed brass representing a lion's head. Original tassels and cord.



No. 196—PRODD. *South German. Dated 1685.*



No. 197—FOWLING CROSSBOW (*Halbe-Rüsting*)
German. XVI Century.

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202—POWDER-HORN

Tyrolese (?) 1590

17.50 Of flattened form and with heavy nozzle, incised with hunting scene,—boar, hounds, net, hunter, in pourpoint à la polichinelle, sounding horn and armed with boar spear.

203—POWDER-HORN

Italian. 1570

17.50 Similar to preceding. Incised with hunting scene—hounds and hare, bear, fence and net: hunter in fine posture, in tight justacorps and ruff, and armed with casque and spear.

204—POWDER-HORN

Nuremberg (?) 1550

35. Of section of staghorn, deeply sculptured. Joseph in collared cape, high hat with feather, slashed trunk hose, and wonderful brayette: above him a guardian cherub: his temptress, in patrician costume, with puffed shoulders and elbows, and curious head-dress, seated on bed having a tasseled pillow.

(Illustrated)

205—TOUCH-BOX

Dutch. 1700

40. Discoidal. Of ivory. Its surface chiseled in numerous concentric and flowing mouldings and enriched with silver-gilt central rosaces, and with peripheral band very finely incised with sprays of rose, tulip, primrose. This type of primer accompanied Dutch pistols whose butts are of ivory sculptured as warrior-heads.

(Illustrated)

206—TOUCH-BOX

N. Italian. XVII Century

40. Triangular form, encased in dyed green Chinese rayskin,—then highly prized. Mountings in bronze, which appear to have been originally silvered. Frame with incised and file-worked borders. Elaborate rosettes and thumb-trigger. Front plate entirely covered with baroque ornaments, richly wrought, with lions, angel, strapwork and medallion-frame.

(Illustrated)

207—TOUCH-BOX

German. 1700

17.50 Flattened spheroid. Ivory, brass mounted. In front a large inset medallion picturing the adoration of the Magi: Latin biblical inscription.

(Illustrated)



204

207

205

208

206

POWDER FLASKS. XVI-XVIII Century.

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208—POWDER-HORN

1780

35. Of an Imperial Austrian huntsman. Of translucent horn. Flattened and with moulded rim. Boldly encrusted with a lattice-pattern of bronze gilt chiseled. Pearled and acanthus-leaf border. Lion head at mouth. In front, in laurel wreath, the characters F II. (Francis II.)

(Illustrated)

209—POWDER-FLASK

S. German or Swiss. 1590

17.50 Ring-shaped. Closely inlaid with horn in a pattern including nearly a hundred concentric rings and thousands of studs.

210—TOUCH-BOX AND ARQUEBUS KEY OF THREE SIZES

S. German (?). Late XVII Century

17.50 Formed of the horn of aurochs, the most famous mammal of European venery, which even then was becoming restricted to inaccessible regions in Transylvania. Mounting in bronze.

211—POWDER-HORN OR TOUCH-BOX

German. 1780

15. Of transparent horn, flattened, and with rounded corners. Decorated on either side with elaborate incised designs in biedermeier frames. A. The seated stag jeers at jaded hound and hunter. "Den stottzen Hirsch in grünen Wald, Find mir der-klüger Leit-hundt balt." B. The fox wheelbarrowed by the hare. "Auf das ich Menchfeind mit Sanfftmuth überwünd."

MISCELLANEOUS PIECES OF ARMOR

212—LOBSTER-TAILED BURGNET

Bohemian. 1650

35. Timbre in Maximilian style, although at this late date. Large ear-pieces in Polish-Oriental style. (Back ground reblackedened.)

213—RONDACHE

Italian (?). 1545

130. Heavy form; rounded eminence; border with facets in place of roping. Fine mark, with H. M.



214



215

214—TILTING HELMET

Probably English. 1575

725. Weight about ten pounds. Short visored type, provided with heavy reinforcing plates on visor, on forehead and in front of face,—that of the forehead extending backward and enclosing the pivot of the visor. Breathing openings occur only on right side of renfort. The crest of the helmet, of medium height, sharply developed. In neck region a circular track or sheath for rim of colletin,—a “turner” which enabled wearer to rotate his head without exposing his neck. Rare piece, in good preservation. Poinçon.

From Morgan-Williams Collection.



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215—MORION-CABASSET

Venetian. 1585

325. Timbre pear-shaped, with acute four-sided apex. Enriched everywhere with close set bands and panels of graceful foliation and scattered panoplies. Excellent preservation. Jugular plates added.

(Illustrated)

216—MORION

Italian. 1575

875. Of state guard of Francesco de' Medici. With high comb. Richly etched with medallions, dismembered panoplies, on a finely punctuate (looped) background, framed in interlaced strapwork. Gilding à mercure and black color restored.

Historical attribution based upon:—(1) Date of object corresponding to the reign of Francesco (1574-1587); (2) Armory mark appearing *within* brim (armorer's marks are stamped on the *outside*), which bears crest of Medici surmounted by crown and initials F.M. The palm tree crest (Gelli, *Motti Divise Imprese di Famiglie* . . . 1916, p. 625) assumed by Cosimo, father of Francesco, appears in various forms, sometimes with branch lacking, in memory of the death of Alessandro, sometimes with the branch added, indicating that there was ever a member of the family ready to replace a loss.

From the collection of Pierre Lorillard Ronalds.

(Illustrated)



217—MORION

1595

475. Of State Guard of Elector Christian II of Saxony. Enriched with medallions and strapwork. (Black background restored; also one ear-piece.) Nuremberg mark and poinçon.

(Illustrated)



218—CHANFRON

Italian. 1565

250. Engraved in bands, in Pisan ornamentation.



216

217

255

MORIONS. XVI Century.

219—BRAYETTE

German. 1554

120. Roped median keel. An element usually banished from a panoply of armor later than the XVI century. Authentic specimens are uncommon even in National Collections: the Metropolitan Museum has possibly the most extended series of this defense (nine specimens): the present example is apparently the fifth on this side of the Atlantic in a private collection.

220—GIRDLE OF CHASTITY

S. German. Late XVII Century

300. Like the specimen in the Musée de Cluny, probably made by an armorer: it bears decoration ajouré, together with engraved foliation and *flèches d'amour*. The borders of the two main plates were evidently bound with chamois or stuff: the girdle arises from sacral plate in two slender arms whose slotted ends pass over loops on the upper end of the ventral plate and were evidently held in place by padlocks.

221—DEMI-CHANFRON

German. 1560

70. With upper plate of crinets and ear defenses; median ridge with roping, and roped borders at orbit, about ears and along lower border of occipital element: pewter rosaces for lacings.

222—BRIGANDINE

Italian. Early XVI Century

625. Well-preserved specimen of brigandine, including both front and back made up of a large number of steel scales (tinned to prevent rusting) lining the canvas jacket to which they are fastened by rivets. This type of armor, whether in museums or in private collections, is usually known from tattered fragments rather than complete specimens, for the canvas jacket when injured by rust speedily fell to pieces. So far as we are aware, there is but one private collection in this country in which a brigandine is present, either complete or fragmentary. There are several specimens in the Metropolitan Museum of Art, and the front of a velvet brigandine is exhibited in the Museum of Cleveland.

The present brigandine, covered by green velvet, is of high quality, and is in extraordinary preservation. We believe that there are not more than five similar specimens recorded.

(Illustrated)



No. 222—BRIGANDINE. *Italian. Early XVI Century.*

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223—DEMI-CHANFRON

Saxon. 1575

110. Gracefully modeled. Occipital element of crinets and ear-defenses present. Brass rivets: decorated brass plume-holder: frontal shield arched, with chamfered borders: post-orbital plates present: decorated brass rosaces for lacings.

224—CHILD'S STIRRUPS (PAIR)

French. 1690

70. In cut steel ajouré with flaming hearts.

225—CALTHROP

XV Century

15. London City find.

226—SHIRT OF MAIL

German (?). *XV Century*

120. Of small links, well made, riveted. Sleeves of short length. Collar of "double" mail, having the uppermost row of links of latten, riveted. In excellent preservation.

226A—CAVEZON

German (?). *XVI Century*

10. (Worn by vicious stallion.)

227—CAPE OF CHAIN MAIL, OR "BISHOP'S MANTLE"

German. *Early XVI Century*

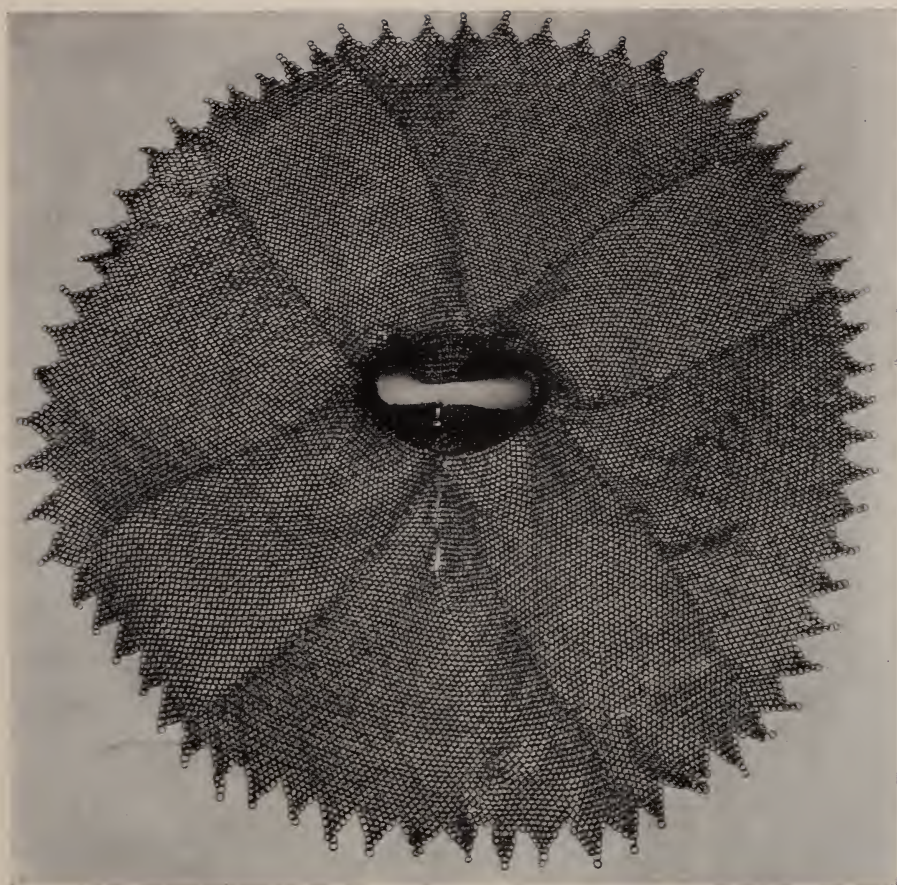
1200. Excellent condition. A heavy model made up of well-made riveted links, its lower border of latten vandyked. Of type figured by Dürer and Cranach. Capes of this type continue well into the second half of the XVI century. They are lighter in weight, however, with smaller rings, are provided with wide areas of double mail on region of neck and throat, and are often decorated with bands of latten links and ornamental rosettes. The present early specimen is an object of greatest rarity. We know of none other appearing in public sale for many years.

(*Illustrated*)

227A—BREASTPLATE

German. 1560

45. Well made: high neck rim and axils, with close roping in Saxon style. Axils of separate plates. High tapul. Single tace with depressed marginal band. Black restored.



No. 227—"BISHOP'S MANTLE." *German. Early XVI Century.*

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227B—ANIME BREASTPLATE

German. 1575

40. Polichinelle, of four lames, with high neck-rim without roping. Axils of separate plates. Black restored.

227C—PIKEMAN'S BREASTPLATE AND TASSETS

English. 1620

180. Admirable specimen. Breastplate develops banks of sunken chevrons on breast and sides, relieved by filed lines, borders and many rivet-heads. Polichinelle tapul becomes rudimentary. Fine tace as part of breastplate. Huge tassets are of the period, but have been arranged to fit to the present plastron. Color restored.

227D—MORION

Bavarian. 1575

35. Lilienhaube of late form, without the cross bar. Munich Civil Guard.

227E—MORION

Bavarian. 1565

40. Lilienhaube. Large and highly developed fleur-de-lys.

227F—SALADE

Italian. 1475

300. Brow vertical: timbre develops wide neck-defense from region of side of eye. From citadel of island of Rhodes.

227G—CHAPEL-DE-FER

Spanish. 1545

90. With heavy straight comb. Rim of moderate width, almost horizontal.

227H—CASQUE, FOR MILITARY PUNISHMENT

German. 1600

70. Timbre and bevor from armet of 1535, with mask-visor added, formed of bands of steel which develop serration at various points.

227I—PIKEMAN'S POT

English. 1615

120. With numerous radial ridges beautifully developed and file-lined. Wide brim with scalloped bands embossed. Brass rivets. Specimen of rare quality.

227 J Burgouet

40.

227 K Church Helmet.

30.

227 L Cabasset

40.

ANCIENT FOOTGEAR

Collection of 35 specimens showing the development of shoes from about 1400 to about 1780. They recall the collection of ancient foot-gear in the Musée de Cluny and in the London Museum. So far as we know, no similar series of early specimens exists on this side of the water, whether in private hands or in museum.

It includes a range of forms from the heelless pointed-toed of the end of the XIV century to the long-pointed or *poulaine* type of the XV century, thence to the bear-toed shoes of the time of Henry VIII, and to the duck-bill form of 1540 on to the moccasin-like shoes of the XVI century and to the square-toed shoes and boots of the XVII century, some of which develop long toes but are (for men) always rectangular at the tip. One notes here the fine pair of red-heeled, folded-top boots of about 1680, the stumpy, pointed-toe forms with high slender heels worn by women during the time of Louis Quartorze. There are finally several boots of huge diameter, worn during the second half of the XVIII century by dragoons and by couriers, which one pictures on well-padded shins during the cold campaigns of the Seven Years' War.

The following page gives with fair accuracy the locality and date of the specimens:

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228—SHOES

550. (a) English, heelless. End of XIV century*
(b) English, heelless. First half XV century.*
(c) English, heelless. Second half XV century.*
(d) English, heelless. First quarter XVI century.
(e) English, heelless. First quarter XVI century.
(f) English, heelless. First quarter XVI century.*
(g) English, heelless. First quarter XVI century.
(h) English, heelless. Second quarter XVI century.
(i) English, heelless. 1535.
(j) English, heelless. 1560.
(k) English, heelless. 1575.
(l) Bohemian. XVII century (pair).*
(m) Bohemian. XVII century (pair).*
(n) Bohemian. XVII century (pair).
(o) Bohemian. XVII century (pair).
(p) Polish. XVII century (pair).*
(q) Bohemian. XVII century (pair).*
(r) Bohemian. XVII century (pair).*
(s) Bohemian. XVII century (pair).*
(t) Bohemian. XVII century (pair).*
(u) South German. Early XVIII century. Red-heeled Boots.
(v) South German. Early XVIII century (pair).*
(w) German. 1765. Trooper's boots with spurs, the latter attached to heavy spats: knee-guards present.
(x) German. 1780. Heavy postilion's boots, reinforced with spats which rise almost to level of knee. Knee protectors have been cut off.

(* Illustrated)



No. 228—SHOES

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FIRE ARMS

229—GUN

Sardinian. XVII Century

65. Miquelet lock. Stock encrusted with steel developed in elaborate foliation spiral and ajouré. Excellent example of this richly ornamented arm.

(Illustrated)

230—GUN

Sardinian. XVII Century

90. Present specimen is one of the two known to the writer as equipped with wheellock. Altogether a beautiful specimen, richly ornamented in all parts with Sardinian spirals and foliation. Especially rich is the incrustation on the underside of the barrel and crosse—a grammar of Sardinian ornament. The side of the stock, on the other hand, is bare, showing walnut wood: only at the shoulder plates does the rich ornamentation reappear as flowers of many kinds charmingly treated. A piece of high quality.

(Illustrated)

231—DOUBLE-BARRELED WHEELLOCK ARQUEBUS

1590

600. From Gewehr-kammer of Saxon Electors. It bears on butt plate combined arms of Saxony and Poland. Lauf, signed "M. P.," so arranged that the barrels are superposed. Lock, with two wheels, a complicated affair, its two pyrites bearers side by side, pointing buttward, one long, one short. Stock of dark wood inlaid with buckhorn depicting typical Saxon whale-like monsters, bands and foliation. Butt plate engraved as carefully on its concealed surface as on its outer.

Double-barreled wheellock guns are among the rarest firearms. We know of but half a dozen specimens, most of which come from the Dresden collection—where now no specimen remains.

(Illustrated)

232—WHEELLOCK ARQUEBUS *South German. Early XVII Century*

400. Heavy model having lock provided with matchlock as well. Stock ornamented with inlaid rosettes, bands, stags and does. Lock with richly engraved pyrites holder and with basal ornament of spring in the form of a Polish rider.

(Illustrated)



231

232

240

238

230

229

GUNS. XVI-XVII Century.

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233—DOUBLE-BARRELLED FOWLING PIECE

French. Early XIX Century

40.

Barrels bear "Cannon Tordu, Fer de Faux." Enriched by damascening in gold. English locks by J. & W. Richards.

234—WHEELLOCK ARQUEBUS

Austrian. Late XVI Century

80.

Stock of pear wood inlaid sparingly with plates of buckhorn, engraved with foliation and figures. Lock richly engraved replaces a longer one.

235—WHEELLOCK ARQUEBUS

German

75.

On its barrel appear the names: "Carl Falkenberg, 1610: Stem Biellse, 1650: P. G. Heinzenberg, 1719: also poinçons N. and O. Stock inlaid with elaborate renaissance designs and borders in bone and mother-of-pearl. Pocket of stock enclosed with sliding lid of bone engraved with figures of Cupid and Venus, signed "M. D. S. B." Original lock replaced with flint lock of end of XVII or beginning of XVIII century.



236—LOCK OF WHEELLOCK ARQUEBUS

Tyrolese. 1650

22.50

Bearing delicately chased late renaissance tracteries. Even inside of lock with file-work lines and running borders.

237—CANNON MODEL

Austrian. XVIII Century

80.

Bronze, with ornamental bands and shield.

238—TSCHINCKE

North German. 1600

160.

Hinds-foot arquebus in good condition, enriched at many points by inset plates of bone, staghorn and mother-of-pearl. These bear engraved animals, a St. George, foliation. Pyrites-carrier is engraved as dragon.

(Illustrated)

239—TSCHINCKE

German. Early XVII Century

80.

Stock richly inlaid with bone, horn and mother-of-pearl, in rosettes, medallions and close-set spiral foliation. Original wheellock was removed by an early owner, and a flintlock (first half of XVIII century) substituted.

240—WHEELLOCK RIFLE

Dated 1650

400.

Bearing on its barrel the name of "Martin Bummi in Culmbach." Stock and shaft richly decorated with baroque wave-design in relief, the carving strengthened and ornamented with brass studs simulating drops of water. Mountings in steel encrusted with ormolu,—late renaissance figures, heads, dragons, Saint George. Numerous ormolu rosettes and figures appear, notably on butt, where there is a fine bear and (apparently) a portrait of the owner himself in buff coat, spurred and booted. Poinçon occurs at base of barrel.

(Illustrated)



241—MATCHLOCK ARQUEBUS

Late XVI Century

80.

242—FORK OF MUSKETEER

About 1600

80.

Tips of fork gracefully rolled.

243—BANDOLIER

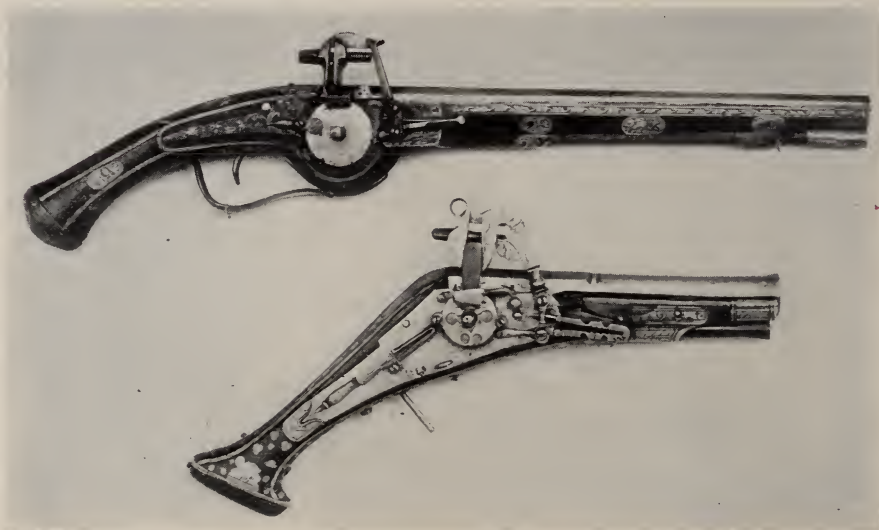
Saxon. 1600

60.

Complete with decorative buckle and pendant, covered with black velvet, bordered with galloon of the period. Primer is present, three chargers and bullet flask: these hang on decorative cord from lion-headed rosettes.

From the armory of the Elector Christian II of Saxony.

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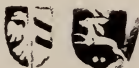


245
244

244—WHEELLOCK PISTOL

Nuremberg. 1590

350. Short-barreled form, with triangular butt, its dark colored stock carefully inlaid with engraved plates of bone. Lock plate, with Nuremberg Guild mark and the poinçon (a running stag) of armorer.



245—WHEELLOCK PISTOLS, PAIR

About 1620

1200. Believed to have belonged to the Dresden armory, bearing number 64. Barrel, lock plates and butts richly tooled and gilded. Shaft and butt of cherry (?), of faceted form, whose ridges are reinforced with plates of bone chased with roping and foliation. Portrait medallions in buckhorn appear at base of barrel. At several points elliptical plates (insets of mother-of-pearl) carved with figures and foliation. A pair of pistols of high quality.

ARMOR

246—HALF-ARMOR

Italian (?). XIV Century

3100. Consisting of hauberk and bascinet. Hauberk of large rings ($\frac{1}{2}$ inch diameter), flattened and of uniform size. Weight, 30 lbs. Opens in median line: wide sleeves, 17 inches in length, margined at ends with 2 rows of latten rings. Rows of riveted rings alternate throughout with solid rings. Riveting in European manner (a pointed eminence stamped near the tip of one arm of the ring is passed through and riveted to the opposite end of the link). The lower border of the skirt is decorated with a band two deep of riveted latten links.

The present hauberk was obtained with other pieces, including two European capes of mail and an extraordinary chain latz, from an ancient German armory in which no Oriental objects were present. This provenance, added to structural features of the shirt, made clear its European origin. It corresponds in detail with specimens known to have had an Italian origin. In general, the writer, who has had the opportunity to examine European mail of the highest quality *rankes the present specimen among the best extant of its period, both in quality and preservation.*

The mate of the present shirt has a poinçon bearing a XIV century head with liripipe, thus determining the date with reasonable accuracy.

Bascinet, $11\frac{1}{2}$ inches high, with conical apex, is unquestionably one of the rarest pieces in the present collection. Its borders are perforated for the attachment of the lining and for the vervelles from which hung the collar of mail. The visor was hung from median crochets, as in early bascinets generally. The present visor is authentic and of the same period, but did not originally belong to the present headpiece. Both are from an ancient arsenal on an Eastern Mediterranean island.

A XIV century sword completes the figure. It was dredged from the Danube.

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247—SUIT OF GOTHIC ARMOR

12,000.

In general, Spanish. Last Quarter XV Century

Extraordinarily complete in authentic pieces for its early period. Composed, having the following authentic parts:

Casque: close-fitting armet-à-rondelle of graceful form, bearing trace of a Milanese armorer's mark. Consisting of timbre, frontal plate, and wide buccals enclosing the face, and overlapping and pivoted on the point of the chin. Also stalk of rondelle.

Breast-plate: ridged and well arched, with large angular protective borders at neck and arms developed from within outward. Bears mark of unknown armorer. (Similar breastplate appears



on a carved stall (1495) of the choir of the cathedral in Toledo.)

Back-plate of three elements, the ridged borders outrolled.

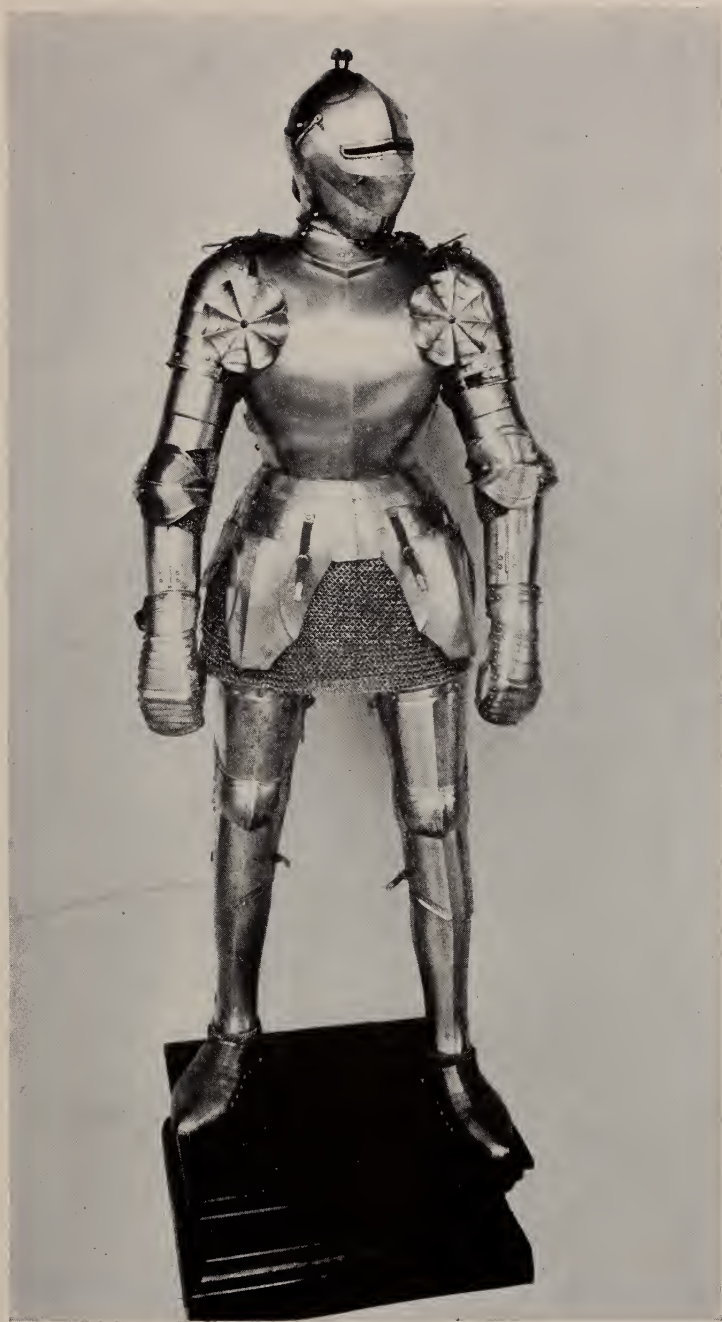
Shoulder-defense: *Rerebraces*, with turners flush at the shoulders. *Elbow-cop*, with shell ornamented with transverse keel, and border pain-coupé, *Vambrace* with border outrolled and with olecranal margin extended about elbow-cop.

Gauntlets.

Cuisses, knee-cops and upper greaves: *Cuisses* develop angular surfaces (pain-coupé). On shells of cops, a transverse keel, as on elbow-cops.

Lower leg defenses: parts of both authentic.

(Illustrated)



No. 247—SUIT OF GOTHIC ARMOR
In general, Spanish. Last Quarter XV Century.

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248—MAXIMILIAN ARMOR

German. 1510

3400.

Of earlier and rarer type, with flutings arranged usually in three groups. Composed. It is made up of the following authentic parts:

Closed helmet: its bowl with wide median ridge and grooved deeply throughout its length; visor of "bellows" type, having four ridges; its breathing slots are four on the lower side of each of three ridges. Neck defense of three plates bearing fluting in groups of three.

Colletin. (Its front of the period but adapted to the present armor.)

Breast-plate, *taces* and *tassets* fluted in three bands which extend from lower border of tassets to upper third of breast-plate, here terminating in punched demi-lunes, characteristic of epoch 1500 to 1515.

Back-plate of the period but adapted to the present suit.

Gardereins. (Lowest.)

Right shoulder defense and part of *Left shoulder defense*, ornamented in flutings in order of three.

Left arm defense entire, right arm defense, the latter of the period but adapted to the present armor. Fluting here appears only on the shell of the elbow-cop.

Left hand defense.

Cuisse and *knee-cop* on right side only. Both *greaves*.

Foot-defense. (Toe cap and anterior lames.)

The present armor, with certain changes, obtained from one of the most important collections in Europe.

(Illustrated)



No. 248—MAXIMILIAN ARMOR. *German.* 1510.

249—MAXIMILIAN ARMOR

German. 1525

12,000.

Extraordinarily complete, well-made and well preserved. Decoration in sunken marginal bands and in prominent roped borders, which give brilliant lights and shadows. Somewhat composed, having the following authentic parts:

Closed casque: of broad type with median crest roped in earlier manner and with separate occipital element. Neck-defense of two plates; "bellows" visor of four ridges, of flattened form, each of the three lower ridges bearing four breathing apertures.

Colletin of broad Maximilian form, having fine roped border.

Breast-plate: widely globose, with separate axil-pieces, and tilting fork. Roped borders admirably executed. Taces deep, of four lames. Tassets, wide, each of single plates, with superb roped borders *en suite* with taces and breast-plate.

Back-plate and *garde-reins*: *en suite* with breast-plate. The last element of the *garde-reins* being separate attached by buckles and deeply indented in median line. *At one time a second pair of tassets was present, which hung in the interval between the tassets and the final element of the garde-reins—a gothic feature unknown to the writer in Maximilian harnesses.*

Arm-defenses complete. Pauldrons of demi-spallière type; rere-braces with roped turners: elbow-cops decorated with transverse roped keels and with shells which extend well around the elbow; vambraces with articulating basal lame. Gauntlets of mitten type, complete, *bearing their original linings.*

Leg defenses complete, including sollerets (back of one greave repaired). Cuisses with roped borders *en suite* with breast-plate, a type of roping continued on shells of knee-cop and on lower border enclosing greave.

A harness of great rarity and value. Authentic throughout, save for its arm-pit rondelles.

With certain changes, from the collection of Morgan Williams, of St. Donats Castle.

(Illustrated)



No. 249—MAXIMILIAN ARMOR. *German.* 1525.

Kindly read the Conditions under which every item is offered and sold.
They are printed in the forepart of the Catalogue.

1857 250—ARMOR FOR MAN AND HORSE

German. About 1535

14,000.

Complete harness for man, composed (black color restored), consisting of the following authentic elements:

Casque. Fine armet, with timbre finely modeled at occiput: crest low, with roping: acutely pointed and ornate visor and ventail.

Colletin with two separate neck lames and wide turn-over.

Breastplate nearly globose, with slight ridge, bold roping, separate plates for axils.

Taces and Tassets (one lame modern, with adaptations).

Backplate.

Shoulders, both slightly modified.

Arm-defenses.

Gauntlets.

Leg-defenses, entire. Extraordinary cuisses with bold roping. Lowest lame of knee-defenses restored. Greaves of equestrian type, of single deep plates. Sollerets with certain plates restored.

With this harness is exhibited Lot 185, a tilting lance with roundel of the period.

Horse Armor. The barding has the following authentic elements: *Chanfron*. Wide-faced form of the period, with ear-defenses complete, and with original large rondel, hexagonal in ornament. Upper *Crinet* plate. Chain cuello.

Peytrell. Straight bordered, with excellent roping and depressed marginal band.

Crupper. Of type illustrated in Hans Burgkmair's engravings: wide lateral defenses with pendants, held together on the back by plates arranged radially. The lateral plates are ornamented with row of perforations in the manner of slashing (suggesting the slashings in Landsknechte costumes).

Saddle. Fine saddle plates of about this period.

Stirrups and Bit.

It is hardly necessary to comment on the rarity of the foregoing barding. Earlier catalogues convince us that it is the only one which has appeared in public sale on this side of the Atlantic: in fact, during the past fifty years there seem to have been but two specimens sold at auctions abroad,—one in London in 1921, the other in Paris about 1908.

251—COMPLETE ARMOR

German. 1559

3200.

A bright harness, decorated with sunken marginal bands which originally were blue, gilded, or otherwise colored. (Present color restored.) An historical harness from an ancient armory, bearing on left face of breast-plate the engraved arms (second and third quarterings) of Bavarian family Seidel. Engraving is of the period, and a similar blazon occurs on the lower part of the colletin (which was frequently worn when the heavier body-armor was laid aside). All parts of the period excepting one vambrace, pallettes, and boots. The last, adapted to the present harness, appear to have been with it for at least a century.



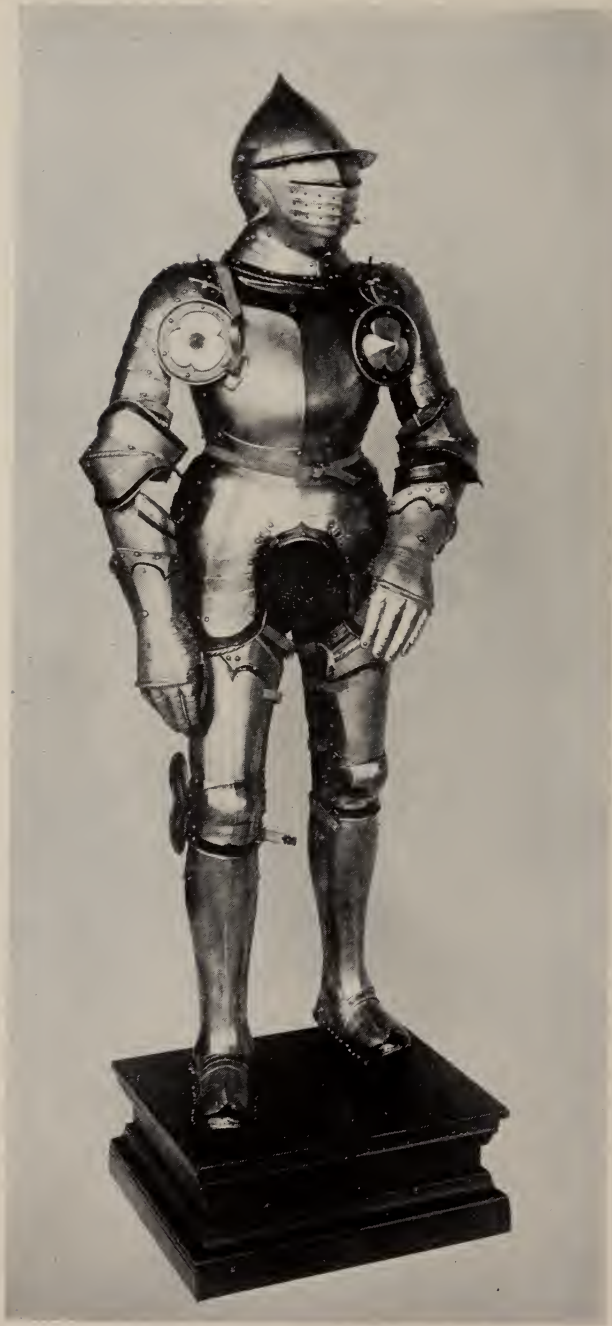
Headpiece: a closed burganet, whose timbre develops four facets and terminates in a spine. Umbril is present, and visor of "bellows" type; this is unusual in its uppermost fluting, which is the largest, terminating in a way suggesting the apex of the timbre. The great buccal plates overlap at the chin and are provided each with two basal or colletal lames; in their rosettes are developed six-sided horn-like eminences—features hitherto undescribed in a burganet (or in any other helmet).

Colletin, of four lames of excellent form.

Breast-plate, sharply ridged tapul, extending to one-third the height of the plate. Axil plates separate, prominently developed, corresponding to the high ridge arising on colletal border. The breast-plate bears the accompanying mark.

A tilting fork is present. At the waist-line a separate element borders plastron and taces. Of these there are three wide lames. From the last member descend tassets of four lames, whose lower margin is prominent and roped *en suite* with breast-plate.

[Continued on second page following



No. 251—COMPLETE ARMOR. *German.* 1559.

*Kindly read the Conditions under which every item is offered and sold.
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[No. 251—*Continued*]

Back-plate, waistband and garde-reins of two wide lames are en suite with breast-plate.

Arm defenses of spallières type, having wide margined elbow-cops which nearly surround the elbow and are attached to upper and lower arm defenses by means of straps.

Gauntlets, with broad facettèd surfaces, corresponding with facets of helmet and breast-plate. Even fingers genuine.

Cuisses develop same type of decoration as gauntlets including the facettèd surface, which adds greatly to the beauty of the suit.

A bright suit of this type—almost homogeneous, unique in an important structure—comes rarely into the market.

(Illustrated)

252—BLACK AND WHITE HALF-SUIT

German. 1565

230. All parts authentic save one gauntlet. Excellent specimen of this type of armor, well-preserved and of best workmanship. Nuremberg mark.

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253—THREE-QUARTER SUIT

Swiss. 1565

H20. Type worn by officer of Landesknechte. Blackened, enriched by margined bands of bright steel and running borders of wave-pattern. All parts of the period save palettes. A fine breast-plate, with prominent tapul, and a well modeled backplate with garde-reins: colletin, with spallières. Other elements adapted to the present armor. Similar harnesses occur in Swiss armories and at Graz.

(Illustrated)



No. 253—THREE-QUARTER SUIT. *Swiss.* 1565.

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254—THREE-QUARTER SUIT

English. 1620

400. Officer's suit of Jacobean type, originally colored umber brown or red russet, and relieved with gilded bands (present color restored). This suit belonged to Sir Guy Francis Laking, who told the writer that it was discovered in an old house near Rouen. It lacked headpiece, shoulder defense, and has now been generally put in order. Present headpiece is accurately of this period. Shoulder defense is adapted to the suit. Finger region of gauntlets restored.

A decorative suit of a type having lames with numerous marginal indentations; also having many rosettes and numberless brass rivets.

(Illustrated)



No. 254—THREE-QUARTER SUIT. *English.* 1620.

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255—ENGRAVED HALF-ARMOR

Largely Venetian. 1575

650. Composed, but all parts of the period. Modern engraving on one arm, one gauntlet, and part of colletin; the engraving of shoulder has been refreshed at certain points. The present half-armor, with minor changes, belonged to an early American collector, Pierre Lorillard Ronalds.

Morion richly engraved throughout. Its comb, embossed from a single piece, no less than five inches high. Its decoration includes strapwork medallions, roping, acanthus leaves and dismembered panoplies,—pieces shown in clear relief against a background etched in fine loops.

Breast-plate engraved in blocks in the Venetian manner—not in bands as in the Milanese (Pisan).

Altogether a half-suit of considerable allure.

(*Morion illustrated*)

AMERICAN ART ASSOCIATION, INC.

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OTTO BERNET,

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AND BINDING BY





